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An older artist, whose coming to America will also be a noteworthy event, is Alexander Siloti. Mr. Siloti, who is a cousin of Rachmaninoff, was one of Liszt's favorite pupils during the master's last years, besides studying with Nicholas Rubinstein and Tchaikowsky. Another musician of the older generation is Erno Dohnanyi, the Hungarian composer-pianist. A strange coincidence brings a pupil of the latter, Erwin Nyiregyhazi, for his debut appearance as solo pianist in this city. Yolanda Mero, favorably known here through several piano recitals, will help make it a Hungarian year at Symphony Hall.

Newcomers, also, are the Polish violinist, Paul Kochanski, who was warmly welcomed by the connoisseurs in New York last year, and Nina Koshetz, the Russian soprano of the Chicago Opera.

Favorites of the past who will appear once more are Louise Homer, contralto; Emilio De Gogorza, baritone, and Josef Hofmann and Olga Samaroff, pianists. The addition of Richard Burgin, the excellent young concertmaster of the band, and Jean Bedetti, its first cellist, completes the list.

D'INDY AS VISITING CONDUCTOR.

For one pair of concerts Mr. Monteux will loosen the grip on his baton long enough for Vincent D'Indy, the eminent French composer, to appear as guest conductor. It is interesting to note that Mr. D'Indy is the only musician for whom a regular conductor of the Boston Symphony Orchestra has ever stepped aside through the whole program of a pair of concerts—once in 1905 and again next season.

DEMAND FOR SEATS.

The advance subscription lists for the orchestra's forty-first season indicate that a high degree of economic self-dependence will be attained by the band this year. In no other season has the sale been so large at this time of year. Every available seat for the Friday afternoon performances has already been taken, while only about 300 places remain for the Saturday evening concerts.

VISITS TO OTHER CITIES.

An equally gratifying response has been manifested in those cities which the orchestra will visit. The traveling schedule includes fifteen concerts in Greater New York, appearances in the larger New England cities, and a trip through the Middle West and North, extending to Montreal, where the orchestra has not played for a number of years. Dates have also been reserved for a few young people's concerts similar to those which have been successfully given during the past two years.

ORCHESTRAL MUSIC ACQUIRED BY CONSERVATORY.

An impressive collection of orchestral music was purchased in Paris last winter for the New England Conservatory of Music by Wallace Goodrich, dean of the faculty. It was designed especially to strengthen the library's equipment of solo numbers with orchestral parts. Only the scores were bought, but the various parts can be readily obtained for such pieces as are selected for performance. Several of these works will be included in concert programs at the conservatory during the coming season.

The new compositions comprise scores by Wagner, Massenet, Duparc, Fauré, Magnard, Verdi, Ponchielli, Boito, Puccini, Pierné, Respighi, Malipiero, Debussy, Ropartz, D'Indy, Schmitt, Saint-Saëns, Ravel and Widor.

CARMINE FABRIZIO GIVES RECITAL AT PLATTSBURG.

Carmine Fabrizio, violinist, assisted by Carl Lamson, accompanist, gave a recital, August 22, at the Cliff Haven Auditorium, Plattsburg, N. Y. Mr. Fabrizio's well varied and altogether exacting program afforded ample opportunity for an exhibition of those musicianly and interpretative talents which have already won distinction for him. Opening with Grieg's sonata in G minor, Mr. Fabrizio proceeded to numbers by Saint-Saëns, Paganini, Wilhelmj and Ketten-Loeffler. In conclusion the violinist played Rimsky-Korsakoff's "Hymn to the Sun," a berceuse by Cesar Cui, and Wieniawski's second "Polonaise Brillante."

Mr. Fabrizio will begin his coming season with a recital in Jordan Hall, Boston, to be followed by a tour in which he will doubtless duplicate the fine success that attended his appearances last year.

CONSERVATORY OPENS.

With the usual overcrowding of corridors, registration for the classes and private instruction of the New England Conservatory of Music began Thursday morning, September 8. The first session of 1921-22 will begin on September 15.



TINO PATTIERA.

the young Dalmatian tenor, who has won his way into the hearts of all Central Europe and who will come to this country in the fall. He was born in Ragusa-Vecchia, Dalmatia, in 1891, where he attended college and finally took up the study of law, in which he became most proficient. Possessing a beautiful natural voice, he studied a little and sang privately, but business was finally given up and in 1910 the singing lawyer made a brilliant debut in Dresden. At his farewell appearance this season in "Bohème" an enthusiastic mob stormed the stage door after the performance and bore the hero away on their shoulders. Mr. Pattiera has been engaged by the Chicago Opera Association and will make his debut in Chicago in November, appearing also with that organization during its New York season.

ber 15. A marked feature of the first day's registration was the large number of graduates of the last four or five classes who have returned for postgraduate work. The various examinations for advanced standing begin tomorrow and continue through the period of registration. The usual special examination for admission to the junior class will be held shortly after the beginning of the term.

Among many changes and expansions of the conservatory courses that have been announced for the present year, the lectures on various musical subjects, which are open to students in all departments without special charge, will be unusually important.

An entirely new lecture course will be that on "Musical Appreciation," given by Frederick S. Converse, and designed to include analysis and discussion of all forms of musical composition, as well as consideration of the orchestra as a unit, with demonstrations of all orchestral instruments by members of the faculty or of the Boston Symphony Orchestra. This course is intended to be of special value to all students of composition and instrumentation.

A short course of lectures in pianoforte pedagogy will be given by Arthur Foote; also one in musical history by Stuart Mason. Wallace Goodrich, dean of the faculty, will present two lecture courses this year: one on the history

of the organ and of organ literature, with special reference to the construction of the instrument abroad and in this country, and the other on the ritual music of the Protestant Episcopal Church in America. Dr. Eben Charlton Black will give twenty lectures on "American Literature from the Eighteenth Century to the Present Day." J. C.

CHICAGO PREPARES FOR BUSY WINTER

Wind Up of Summer Season Leaves the Way Clear for Fall Events—Teachers and Pupils Return from Vacations—Late Recital Notes

Chicago, Ill., September 10, 1921.—Since publishing the reviews of the catalogs of the different musical schools in Chicago, this office is in receipt of one from the Chicago College of Music, which catalog is well gotten up with an attractive cover of white and blue. Esther Harris-Dua remains as president and has as her associates Abraham G. Dua, vice-president and manager; Julius Harris, treasurer, and Ellen Harris, secretary. The board of directors is made up of Esther Harris-Dua, A. L. Shynman, Alexander Zukovsky, Abraham G. Dua, Karl Reckzeh and Alexander Nakutin. To the faculty of the Chicago College of Music, which is not merely an ornamental one, many new teachers have been added. One notices such names as Abe Shynman, Karl Reckzeh, Leon Benditzky, Bertha Freeman Ashberry, Nona Yantis, Celia Bender and Harry Hambro, in the piano department; Alexander Zukovsky, the well known artist and musician of the Chicago Symphony Orchestra, in the violin department, and Sylvia Rubin, William D. Saltiel and Loula Jay Samson, in the school of expression, dramatic art and public speaking.

The fall term of the Chicago College of Music opened September 6 with a large enrollment, and Esther Harris is looking forward to a very prosperous year.

MUELMANN'S DAUGHTER MARRIES.

Congratulations to Zerline Muhlmann, daughter of Mr. and Mrs. Adolf Muhlmann, who was married on Wednesday, September 7, to Fritz Metzger. Mr. and Mrs. Metzger will be at home after September 25 at 4031 Ellis avenue.

CLARENCE LOOMIS RETURNS.

Clarence Loomis is back in Chicago after his summer vacation and will resume his teaching at the American Conservatory, in Kimball Hall, where he is anticipating a large class.

STURKOW-RYDER STUDIO NOTES.

Theodora Sturkow-Ryder gave the first of a series of "teas for ten," Sunday afternoon, at her residence studio. Alfred Calzin, of New York, and Jessie De Vore, of Jacksonville, Fla., were the out-of-town guests. Those invited to meet them were Jan Chiapusco, Thorwald Otterstrum, Mr. and Mrs. De Horvath, Ralph Leo and Marie Zendt.

Mme. Sturkow-Ryder opened her downtown studio for the season on September 9. She will give her first recital of the season at Janesville, Wis., September 21. The following week she will give a recital in Junction City, Kan., and from there she will go East for four concerts, the first to be given on October 5 in Buffalo with the National American Music Festival.

Ralph Leo, baritone, is singing a new "Aesop Fable" by Sturkow-Ryder—"The Travelers and the Bear"—dedicated to him by the composer.

CAROLYN WILLARD PRESENTS PUPIL.

Emily Barrett, aged ten years, was presented by Carolyn Willard in a short piano recital on September 8 at her studio in the Fine Arts Building. A very interesting program was given which included Ludwig Schytte's "Eleven Studies from op. 160" and "Water Nymphs" by the same composer; Mana-Zucca's "Moonbeams"; "The Forest Brook" by Trygve Torjussen; Heller's "The Water Sprites" (etude, op. 45, No. 2); two waltzes from op. 42, "Lento Assai" and "Leggiero," by Poldini; F. Hummel's "Spring's Greeting" (op. 43, No. 1), for the left hand alone, and Cadman's "Dance of the Midgets." The young pianist was well received by her audience.

Miss Willard resumed her Chicago classes on September 8.

AMERICAN CONSERVATORY NOTES.

The thirty-sixth school year of the American Conservatory will open September 12. The prospects for a notable season were never better. Superior advantages are offered to its students in all departments and the list of its faculty includes a number of America's most distinguished artists.

Among the special features the Conservatory offers are the Teachers' Training school, to which advanced students are admitted free and a superior series of recitals by members of the faculty.

(Continued on page 30.)

ETHEL FRANK ENGAGED FOR THIRD TIME WITH LONDON CHAMBER CONCERT SOCIETY

A significant commentary on the art of Ethel Frank is her reengagement as soloist with the London Chamber Concert Society during her forthcoming English tour. The discerning music lovers who constitute that organization first heard Miss Frank on April 19 last, after her notable appearances as soloist in London with the symphony orchestras

conducted by Sir Henry Wood and Albert Coates. The charming American singer was no less effective with the chamber music society than she had previously been with orchestra, and was immediately reengaged for the last concert of the society's spring season on May 3. Ever a source of pleasure to the musically discriminating, Miss Frank stirred the admiration of critics and public on both occasions. The following phrases, gleaned from the London press after this singer's appearances with the Chamber Concert Society, will indicate why Miss Frank is to be heard a third time by the society this fall: "Fresh, pleasing and natural charm of her voice," "Eloquent demonstration of the true bel canto method," "A mistress of the legato phrase," "Sang with rare taste," "Phrased very beautifully," "Delicate shading of her art," "Artistic charm," "A very high standard of interpretative skill," "Varied nature of her gifts," "Singing was most delightful," "Outstanding feature," "Audience lavished warmest tributes."



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A series of five benefit recitals, under the management of the William A. Albaugh Concert Bureau, will be given at the Lyric Theater, Baltimore, Md. The artists announced for this course are of the highest caliber, the list of attractions including as it does a joint recital on November 3 by Rosa Raisa and Giacomo Rimini; Pavlowa and her Ballet Russe, November 19; Harold Bauer, November 29; a joint recital by Morgan Kingston and Alberto Salvi, December 12, and Paul Kochanski, January 3.

Destinn's Season Begins October 28

Emmy Destinn's 1921-22 season will open in New York on October 28, instead of on November 16, as recently stated in these columns.

Raisa Scores in "Tosca"

A cable has been received from Buenos Aires, S. A., stating that Rosa Raisa scored a triumph in "Tosca," having to respond to twenty-six curtain calls.

Hanna Brocks-Oetteking Sails

Hanna Brocks-Oetteking sailed September 7 on the S. S. Noordam from Rotterdam and will arrive in New York shortly.

Idis Lazar to Concertize in Middle West

Idis Lazar, who has been holding a six weeks' class in Cleveland, Ohio, of the Effa Ellis Perfield pedagogy, has returned to New York and resumed teaching. Miss Lazar met with much success, giving daily instructions which were much appreciated. In January she will fill some concert appearances in the Middle West.

Spiering's First Master Class on Coast

Theodore Spiering has returned from Seattle, Wash., where he conducted the first master class for violin on the coast. Mr. Spiering has been engaged to conduct a similar class this winter at the Institute of Applied Music.

Jules Daiber Returns from Europe

Jules Daiber, the New York concert manager, has returned from Europe, where he enjoyed a little vacation before the rush of the new season started. While in foreign climes Mr. Daiber also looked about for new artists.

Saenger Studios Reopen September 26

Oscar Saenger will return and resume teaching at his New York studios on Monday, September 26. All communications may be addressed to his secretary, Miss L. Lilly, 6 East Eighty-first street.

Sousa Falls from Horse

John Philip Sousa, the well known band master, was thrown from his horse near Philadelphia on September 6 and somewhat injured, but according to reports, fortunately, was not seriously hurt.

Sol Alberti Back in New York

Sol Alberti, coach and accompanist, who spent the entire summer at Chicago and Ravinia Park, has just returned to New York, where he will at once resume professional activities.

Kussner to Resume Teaching

Marguerite Kussner, pianist and pedagogue and pupil of Leschetizky, Moszkowski and D'Albert, will reopen her New York studio at 163 West 121st street, on September 26.

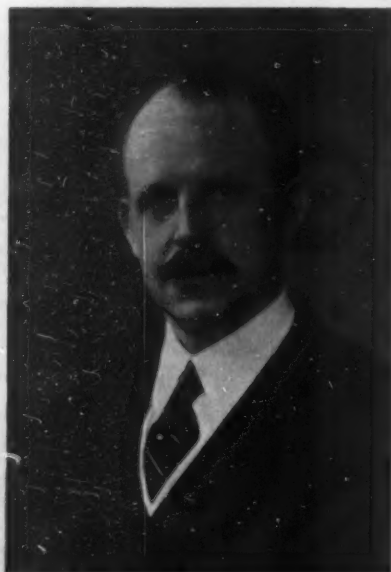
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Shakespeare's Influence in Music—and His Face

BY CLARENCE LUCAS

If influence is the measure of a man's greatness, how great must Shakespeare be? I will not presume to measure that colossal mind, but will give a partial list of the musical works directly traceable to his influence, and relate the romantic history of a terra cotta bust.

Unquestionably the best known piece of music inspired by a Shakespeare drama is Mendelssohn's Wedding March from "A Midsummer Night's Dream." When Bülow said that Mendelssohn began by being a genius and ended by being a talent, he forgot to point out that Mendelssohn's genius was first quickened into life by Shakespeare's poetic comedy. But Shakespeare could not do for Bülow what he did for Mendelssohn—inspire him to compose a work of genius. Bülow's music to Shakespeare's "Julius Cæsar" is unworthy alike of Cæsar, Shakespeare and the incomparable pianist and conductor himself. Did not Jeremy Taylor write, in the days of King Charles, that the sun cannot illumine a blind eye?

Before continuing this list of great works inspired by Shakespeare, I may mention, that my interest in this subject is of long duration. When I was a very young man I composed an opera, words and music, on "Ann Hathaway," in which Shakespeare was the heroic tenor. Twenty to twenty-five years ago my overtures, "Othello," "As You Like It" and "Macbeth," were heard in the Queen's Hall, London, under the direction of Henry J. Wood. And those who take the trouble to look up Theodore Thomas' programs of the Chicago Symphony Orchestra's concerts on February 15 and 16, 1901, will find my overture to "Macbeth." I submit all this evidence in proof of my long interest in music inspired by Shakespeare's works.

"MACBETH" MUSIC.

The oldest music to "Macbeth" of any importance is that by Mathew Locke, which was composed in 1672. The drama was made over into a kind of opera by Sir William Davenant, who always maintained that he was a son of Shakespeare. His name will appear again toward the end of this article. I find a record of eight operas on this tragedy, the best of which is Verdi's "La Forza del Destino." Richard Strauss composed a tone poem, op. 23, on "Macbeth," and as long ago as 1889 I heard some excellent incidental music to "Macbeth" by Edgar Stillman Kelley. I also heard a few performances of the overture and incidental music to "Macbeth" composed by Arthur Sullivan for Irving's production of the play at the Lyceum Theater, London.

TWELVE STORMY OPERAS.

"The Tempest" has likewise been a source of inspiration to a multitude of composers. There are twelve operas of that name, from the days of Locke to the present time. Sullivan began his career as a composer by writing incidental music for "The Tempest," and Tschaiowsky's op. 18 bears the same name.

"ROMEO AND JULIET" THE MOST POPULAR.

No one will be surprised to read that "Romeo and Juliet" has been the most popular of all Shakespeare's dramas. I have a list of twenty-five operas on that subject, of which Bellini's "I Capuleti ed i Montecchi" and Gounod's "Roméo et Juliette" are unquestionably the more important. Harry Rowe Shelley will probably agree with me that Bellini in Italy and Gounod in France were more successful with "Romeo and Juliet" than he was in America. I have a high regard for Tschaiowsky's overture. He was temperamentally fitted to interpret "Romeo and Juliet." [Zandonai has just completed a new work, not yet performed, on this subject.—Editor's Note.]

"Othello" is another tragedy which has made a strong appeal to composers. No doubt Verdi's opera is the best of all the musical stage versions of the drama, notwithstanding the rival work by his great predecessor, Rossini. Verdi's version has driven the other six operas into oblivion. Dvorák's "Othello," op. 93, is an overture for symphony orchestra.

"Hamlet," the melancholy Dane, has received a great deal of attention. Of the six operatic versions, Ambroise

Thomas' French opera has had the greatest measure of success, although it is but a sorry affair at its best, and altogether unworthy of the great original tragedy. Needless to say, Tschaiowsky better understood and expressed the gloom of Shakespeare's work, but of course he did not make an opera on the subject. Ambroise Thomas well knew what he was doing when he diluted and sugared Shakespeare's bitter drama.

BERLIOZ'S INTEREST IN SHAKESPEARE.

The French composer, Berlioz, was completely dominated by Shakespeare for a time. He learned English to a certain extent with the hope of reading the tragedies in the original. And he married an English actress whom he saw in several Shakespearean parts. His marriage proved to be an unhappy match, and his overture, "King Lear," and symphony, "Romeo and Juliet," are by no means the most popular of his peculiar and not very attractive works. But the influence of Shakespeare on Berlioz was very great. Among the unsuccessful operas of Berlioz is "Beatrice and Benedick," founded on "Much Ado About Nothing." It is strange that Shakespeare's bachelor, Benedick, is almost always altered into the monastic monk, Benedict. Notwithstanding his veneration for Shakespeare, Berlioz called his comic opera "Béatrice et Benedict," apparently unaware of his mistake.

Anton Rubinstein composed a great number of musical works which have practically disappeared from the programs of today. Among them is an overture, "Anthony and Cleopatra." Five grand operas by various composers have borne the same imperial names and vanished likewise into limbo of forgotten things.

Sullivan and Nicolai both wooed "The Merry Wives of Windsor." No one will deny that Shakespeare's English ladies lent more inspiration to the German. Nicolai's engaging overture is brimful of the poet's spirit of comedy and the opera itself is still played with success in Germany.

Sullivan's incidental music to "The Merchant of Venice" was an earlier work than his "Merry Wives of Windsor" music. I have not heard of a performance of it since 1873. It may safely be called defunct. Sullivan's incidental music to "Henry VIII" has also passed away into eternal silence. But another English composer first made his name with incidental music to "Henry VIII," and has never succeeded in making another equally great success. I refer, of course, to Edward German.

Camille Saint-Saëns has composed the music of a grand opera on this subject. When the opera was given at Covent Garden in July, 1898, I wrote to the MUSICAL COURIER that the King Henry of Saint-Saëns acted more like a Bourbon than a Tudor. The work has not been repeated in England and it certainly was never a pronounced success in France. It is mentioned here only because the drama was borrowed from Shakespeare.

The Bohemian composer, Smetana, composed a symphonic poem on "Richard III," but it is not known. I never heard of any conductor but Theodore Thomas performing it.

Edward German had an overture to "Richard III" played by the London Philharmonic orchestra in 1890. This composer also wrote an overture for "Much Ado About Nothing."

EVEN BEETHOVEN.

Shakespeare's plays have outlived so much of the music written for them, that it is a welcome change to find some music which has outlived the play. Beethoven composed his "Coriolanus" overture for a German drama which has disappeared, or, at any rate, is unknown outside of Germany. The world in general believes that the Shakespeare of music composed his mighty overture for the Roman drama of the great English poet. Beethoven's "Coriolanus," Mendelssohn's "A Midsummer Night's Dream," and Nicolai's "The Merry Wives of Windsor" are probably the best musical works yet written for their respective Shakespeare plays. The music furnished for

"The Taming of the Shrew," by Hermann Goetz, had a temporary success, but it is not as good as Nicolai's delightful work. Sterndale Bennett also wrote an overture for "The Merry Wives of Windsor." G. A. Macfarren composed an overture to "Romeo and Juliet." Spohr added a "Macbeth" overture to the world's vast supply of Shakespeare music. A. C. Mackenzie made music for "Twelfth Night." Henry Bishop has "The Two Gentlemen of Verona" on his long list, the once eminent Cipriani Potter produced an overture to "Cymbeline" in 1837. Verdi gave the world a dramatic masterpiece in "Falstaff," and Joseph Holbrooke made an orchestral scherzo on "Queen Mab."

THE SHAKESPEARE SONGS.

All of the songs in Shakespeare's plays have been set to music many times during the past three hundred years, but very few of the old settings have survived. Richard Stevens obtained the prize of the Catch Club in 1786 for his setting of "It Was a Lover and His Lass." His glees—"Ye Spotted Snakes," "Blow, Blow, Thou Winter Wind," "Crabbed Age and Youth," "From Oberon in Fairy Land," "Sigh No More, Ladies," "The Cloud-Capped Towers"—are still popular with part-song choirs. Sullivan's early song, "Orpheus with His Lute," composed when he was twenty-four, is, in my opinion, the best of all his songs. And how much poorer the musical world would be without the melodies Schubert made for Shakespeare's "Hark, Hark the Lark" and "Who Is Sylvia?"

Shakespeare's influence on music and musicians, therefore, has been and is enormous, but of Shakespeare the man very little is known. The great fire of London in 1666, exactly fifty years after the poet's death, wiped out all traces, and nearly destroyed his writings. Nevertheless, a bust of terra cotta was found in 1845 which must be accepted as the most authentic portrait of England's most

(Continued on page 14.)



Photograph by Clarence Lucas
THE GARRICK CLUB BUST OF
SHAKESPEARE
from the D'Avenant Theater



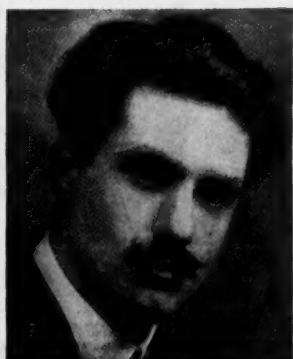
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MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

A COMPARISON OF MUSIC VALUES

A Survey of Progress in the Elementary and High School Grades

[The following article, prepared by Joseph P. Donnelly, assistant director of music in the public schools of New York City, presents a subject which has been the basis for discussion on many occasions. There will no doubt be many differences of opinion regarding the progress of the subject in the elementary and the high school grades, but the fact remains that all things considered, the standards in the elementary classes are higher and more marked in efficiency.—Editor's Note.]

In any discussion of the condition of music in the schools, the principal point to be kept in view is progress. Has the subject kept pace pedagogically and in results with the other subjects of the curriculum? Has it claimed and obtained for itself an importance that places it beyond the fad class and merited for it a niche in the hall of educational essentials? Has it satisfied the clamor of public demand that is ever crying out for proof of the utility of a subject?

No subject has had a more difficult struggle to gain its place nor a longer one in point of time to hold that place in the curricula of the elementary and the high school grades. Searching for an explanation of this fact we soon find the cause. It is a cultural subject, and, in the light of mere existence, not one of utility. We know from Spencer that such subjects are the last to demand a place in education just as they are the last in man's requirements for existence. Searching further we find that in spite of the fact that every normal being is given the sense of hearing to perceive sound and vocal apparatus to emit sound it is still considered by some quite the proper thing to elect that music is only for the few. This fallacy is the outgrowth of the conception that to be musical one must command the intricate technic required to perform upon some instrument as a result of long experience in acquiring skill.

The idea of self expression through song and the intelligent listening to well organized sounds—music—has not entered into such calculations. By analogy one should never be permitted to enjoy the comfort and beauty of a well constructed house because he never learned to strike a joint or lay a brick.

In retrospect, causes pedagogical are discerned that have done their full share to retard the subject's progress. As an art it was given a place aloof from the other subjects. Like a lone swimmer gone beyond his depth it had to struggle for its own existence. To foster this existence it was placed under the direction of not a basic teacher trained in the art of developing (educating) the pupil, but of a musician of varying ability whose object was to teach the subject. The teacher, too, like the subject, was as one apart. In the community he was considered above the sphere of ordinary mortals. Too often, alas, this ultra consideration reacted upon this superior individual with such a force as to confirm the conviction within his own mind. Even now his tribe is not completely extinct.

Other subjects and their representative teaching bodies were making strides in the art of teaching. Theories were being developed. Experience was proving the practicability of these theories. The child mind and its processes were receiving every consideration.

In music, however, not the child but the subject continued paramount. Representative symbols in all their detail were the meat and drink of the music class. Even now the writer can bring you to a music teacher of long experience who will do re-mi a class up hills and down dales, if the dry pages of an exercise book may be so metaphorized. But suggest that the class now sing a song and this teacher of music looks aghast! That was the explanation. The subject was being taught but not the child.

In the clearer light of today the supervisor and grade teacher have discovered the error of the preceding generation and have been alert to remedy past evils. Whether these up-to-date supervisors follow what is fast becoming acknowledged as the song method or whether they are still clinging to the more formal teaching which emphasizes sight singing by syllables they do all agree that if any lasting result of standardized value is to be obtained through the years in the grades, it must be based upon the child's musical experience. They do agree that this experience is to be obtained in the kindergarten and the primary grades. With one bound the supervisors in the grades have arrived at the psychological goal whither the specialists would have them. They have learned the meaning and significance of the sensory, the associative and the adolescent periods. The writers of music books for elementary and grammar grades have not only kept pace but in the best instances have led the way to this desirable end.

No less than four prominent publishers have well systematized method books for teachers as well as graded song books for children. Systematically followed, any one of these book methods is bound to get the desired results. Add to this what may be called the inside work (to use a baseball term) that is designed to insure a uniformity of appreciation throughout a particular school system, and it is readily seen what is being done for "music in the grades."

In the grades the chrysalis has burst. But progress in the high school has not been so rapid. Musically speaking, the high school is of as many types as there are high school music teachers. In some localities all high school students attend music classes, if not through their entire course, at least through the first two years. In other localities classes are formed for the few by building up for them a system of music electives.

The writer recently visited a high school in a neighboring state where the system of music electives had been developed to a favorable degree. In this school, with an enrollment of thousands, the music pupils came in classes of ten. The teaching was good. The students were enthusiastic, but the school body was not being touched! In reply to my query, "What is being done musically for the entire student body?" the local teacher answered, "That's just the trouble. Nothing is being done for them."

In high school it should be our purpose to teach all the students. Here I use the term "teach" in its strongest influential sense. The students should sing; they should know why and what they sing. There has been too much vague and indefinite singing. Do not say our students are not interested in music until they have been given music—music with a sufficient element of scientific knowledge, now that they have received their musical experience, to enable them to sing intelligently.

Superintendents and principals who are forever crying out, "Let them sing, never mind the technic," are guilty of errors, pedagogical and musical. Pedagogical because at this age the average high school student wants every minute of his time to count and he sees no personal value in being "let sing." We must appeal to his mentality. Give him a scientific way in which to sing and his interest becomes mental and not physical only. The error is a musical one for the same reason. Furthermore, interest is increased with knowledge.

A recent article on "High School Music" was built up on the assumption that many high school music teachers did not know how to get boys to sing. The writer made a plea to do away with our pedagogical methods and, as a means of accomplishing that purpose, advised that all formal sight singing and formal part singing in boys' high schools should be abandoned! This seems not an absence of unpedagogical methods but an abandonment of all pedagogical teaching and method.

The same writer avers that the dearth of men singers for choral societies, men's singing clubs and church choirs would be done away with in the coming generation if boys were not so "taught" to sing. May we ask would one accept prospective members for such a club or choir from a number who had previously been trained in the abandonment of all study of sight reading and part singing? Grant



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it. And the problem remains as it was during the singer's school years. What, then, has he profited by his high school music class experience? Has he been prepared for the type of singing that our author contends he should be able to do? Not any more now than then. The next logical question arises—and I am loath to put it—What, then, is the *raison d'être* of the high school music teacher?

Such a panacea has been offered as this particular teacher's cure for the musical ills of high school. There will be as many others with just as ineffective results as there are high school music teachers unless they come together if for no other reason than to discover what has been done in the elementary grades to acquire effective means of articulating their own work with the grade work. Fortunately such a feeling exists, and we may hope that in the near future a system as thorough and as substantially organized as that which obtains in the grades will soon be built up in the high schools.

This spirit further indicates that music in the high school has reached the crystallizing point. It is quite a natural sequence that this condition should reveal itself at a time when the grade teaching has taken on a positive existence. For the high school the conflict of casting off the old and taking on the new has been made easier by the experiences in the grades. Soon in high school we will cease to drift. We shall arrive at well defined standards of procedure. We will know in how far to use theory as a means and not an end. Results will be in evidence, not only through the efforts of the talented few in orchestras and select choral clubs, but also as voiced by the whole student body giving expression to beauty and joy through the medium of well organized song.

In the struggle toward such a desired goal we must ever bear in mind—yes, I would say bear it aloft as a banner—the never old Spencerian adage, applicable to music as to all other subjects—"Scientific knowledge is most worth."

San Carlo's First Week's Repertory

The repertory for the initial week of the coming San Carlo grand opera season at the Manhattan Opera House, beginning Monday, September 26, comprises a list of standard favorites—four of Verdi's, two of Puccini's and one of Bizet's.

Monday night, Verdi's "La Forza del Destino" will introduce the Italian dramatic tenor, Gaetano Tommasini; the American soprano, Bianca Saroya; the Canadian baritone, Joseph Royer, and the American mezzo soprano, Agnes Kraemer, all new to the San Carlo forces. Pietro de Biasi and Natale Cervi, basses, both of last season's cast of this opera, will appear in the same roles again, and Sylvia Tell will head the corps de ballet in the dance scene, which was omitted last year and restored this season. This opera was transferred to Monday night to replace "Carmen," which was formerly announced for the opening, but which was postponed to Friday on account of the lateness of the arrival of Esther Ferrabini, the Carmen.

Tuesday night, Impresario Fortune Gallo will bring forward a new American coloratura soprano, Josephine Lucchese, as Gilda in Verdi's "Rigoletto." Giuseppe Corallo, tenor, will repeat his interpretation of last season as the Duke, with Miss Kraemer as Maddalena. Mr. Royer in the title role, and Mr. De Biasi as Sparafucile.

Marie Rappold is featured as a guest artist in "Aida" on Wednesday night with Nina Frascani, Italian mezzo soprano, in her San Carlo debut as Amneris; Mr. Tommasini as Radames; Gaetano Viviano, baritone; Messrs. De Biasi and Cervi, basses.

Anna Fitzii will make her first appearance of the season on Thursday night as Mimi in "La Bohème," with Madeleine Keltie as Musetta; also Messrs. Corallo, Royer and De Biasi in the cast.

The "Carmen" performance Friday night will reintroduce Esther Ferrabini in the role of Carmen, a milieu in which she is pleasantly remembered since her first performance in it in New York several years ago. Her associates will be Romeo Boscacci as Don José, Miss Keltie as Micaela, Mr. Royer as Escamillo, Arnold Becker as Zuniga, and others.

Miss Fitzii will appear in a role in which she is new to New York on Saturday afternoon as Cho-Cho-San in "Madame Butterfly," in which she has found new favor at Ravinia Park, Chicago, during the past summer. Maria Winetzkaja, Russian mezzo soprano, will make her debut with this organization as Suzuki. Mr. Corallo will be the Pinkerton, and Graham Marr, baritone, formerly of the Century, Boston and Chicago opera companies, will make his first appearance with the San Carlo company as Sharpless.

Saturday night's "Il Trovatore" will have Mmes. Saroya, Kraemer, Messrs. Tommasini, Viviano and De Biasi in the cast.

Three conductors will share the seven performances—Arturo Papalardo for "Forza del Destino," "Aida," "Rigoletto" and "Il Trovatore;" Carlo Peroni for "La Bohème" and "Carmen," and Henry Hadley for "Madame Butterfly." Sylvia Tell and the corps de ballet will appear in the Monday, Wednesday, Friday and Saturday night performances, under the direction of Luigi Albertieri.

Samuel Ljungkvist Returns to America

Samuel Ljungkvist, tenor, formerly of the Royal Opera, Stockholm, Sweden, who has just concluded a tour of fifty concerts in his native country, has returned to his

home at 297 Henry street, Brooklyn, N. Y., where he will devote part of his time to the cultivation of vocal students.

Aside from his teaching activities, Mr. Ljungkvist will be heard in New York and vicinity, as well as on tour during the coming season, as numerous engagements have already been booked for him. At these appearances Mr. Ljungkvist will introduce many Scandinavian songs never before heard in America.

Piastro to Give Carnegie Hall Recital

Mishel Piastro, the Russian violinist, who established himself last year as one of the leading virtuosos of the day, will open his season on Sunday afternoon, October 2, with a recital in Carnegie Hall. Among the interesting engagements for Mr. Piastro for the coming season will be his appearances with Richard Strauss during the latter's visit to this country in November and December.

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3. ENGLISH FOLK SONGS

The Crystal Spring
The Wraggle-Taggle Gypsies
Lord Rendal
Blow Away the Morning Dew
The Briery Bush
Lord Thomas of Winesberry
Mr. Harris

5. AMERICAN FOLK SONGS

The Rejected Lover
The Riddle Song
Billie Boy
The Sweetheart in the Army
The Swapping Song
Mr. Harris

4. ENGLISH BALLADS

Annie of Lochroyan
The Earl of Mar's Daughter
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Press criticisms of both recitals will appear in next issue of the Musical Courier.

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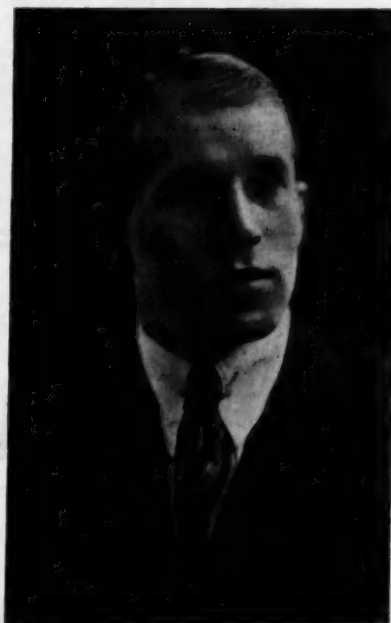
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"THE UNIVERSAL MUSICAL EAR"

By REINALD WERRENATH.

I am not going to discuss the reasons for the necessity for what I call an extensive music drive as fully as the means of accomplishing that necessity. We need a musical America! Our educators and lecturers will, I hope, take care of it in the schools and colleges, our enterprising managers will see that it is used as a means of amusement and entertainment and our military officials will always remember its uses and abuses in and out of war times.

The power and efficacious effect of music has long been felt and recognized but, unfortunately, by the few. Now it must be made universal and quickly so, and in the making it must not by any means be superficial. We of the present generation have it in our power to lay the great musical foundation of a great, growing, eager, striving, successful nation. How is it to be done?

The secret is in creating a "Universal Musical Ear." We have to teach, by cultivation, what has not been ours by custom. The Europeans have for years had music as part of their every day activities; they are almost unconscious of its existence as far as considering it an isolated study or amusement. They just simply know music, and so must we. The task is not so great as offhand we are led to believe, for we are not an unmusical nation by any means. There is too much foreign blood in the American for that to be possible, even though it be many generations back, and besides, we are too alert and enterprising in all artistic endeavors not to be able to cultivate a musical sense if it be presented the right way. Music is not such a difficult subject when it is understood. For instance, it seems almost impossible to us in the western world that the eastern ear is attuned to a scale in which each tone is but an eighth part of ours, and yet India claims to be able to distinguish these infinitely trivial variations. We cannot hear them, therefore we cannot understand them. Likewise eastern ears hear nothing in our western melody of beauty of song. This because it has been the eastern custom to play or intone but a few bars of music with persistent, and what seems to us nerve racking, reiteration in lieu of our music in song, symphony or other form of music of greater length. Some day we may speak the same musical language, or at least find a means of understanding each other.

However, the problem of teaching people how to speak and listen musically in this country, though still a problem, has none of the gigantic difficulties that would be our lot if we attempted to train eastern ears. We are really ready for great strides, particularly in the field of song. The orchestras have been fortunate in being subsidized, therefore we have been able to hear much excellent orchestral music and equally fine conductors both of American and foreign origin. To a certain extent, on a much smaller scale, we have had superb operatic presentations. We need many more operatic companies both in the big cities and touring throughout the country. Why should only a few of the bigger cities like New York, Philadelphia, and Boston be especially favored? These are not the cities that, from an educational standpoint, need them. Neither are the big cities exclusively the places for song recitals.

Fortunately the women's clubs, farsighted as they always seem to be, are, together with other new and enterprising organizations, making song and chorus recitals possible to a great extent. With the general cooperation, to use the commercial phrase, in the buying and selling of an artist, that is and has been rapidly established, it seems to me that the musical education or what I termed the musical ear, is not up to the increase of concerts, it is a matter up to the individual. The vital thing needed to create, or let us say cultivate this "wholesale musical ear," is great artists—artists who can carry a message. What does that mean? It seems hard to define, but in reality it is not. It is a man or a woman, who, like a painting or a book, reaches the greatest number of people—who makes them think, feel, live and enjoy to the utmost. As Haweis said: "The greatest men all strike home. This because they are simple and direct. The complex does not teach the masses, at least not as an elementary does." He puts it concisely:

"Some of the greatest men have been infinite losers because they happened to be generally unintelligible, while inferior people have exercised an influence out of proportion to their merits, simply because they made themselves generally understood." By this one should not infer that it is easy to be a successful mediocrity. Universal intelligibility should not be confused with mediocrity, for intelligibility is simple directness—is the element of all of the greatest works of art. Summing it up we need a great artist who can make the great art of music simple and intelligible.

BELIEVES IN BALLADS.

People must enjoy themselves at concerts and they must understand them. We must therefore give them what they want and gradually what they need. I find that they want primarily songs in English, particularly ballads and old folk tunes, familiar and—I must admit—consequently somewhat hackneyed ballads, and songs with a flowing melody.

"With the charm of a golden soprano voice of wide range and exquisite tone quality and the dramatic force of a wonderful personality back of it, May Peterson held a large audience enthralled."

—Springfield (Ill.) State Journal.



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MAY PETERSON

SOPRANO

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The classical pedant, the average big city critic, the high-brow poseur and the musical dilettante will sneer at the ballad and the people who enjoy ballad concerts. If they would only realize that these very ballads are the foundations for the bigger things, that they make possible the epic and the more complex type of music that these supercilious sneerers deem the only worthy type!

The greatest composers have not been above ballads and as Haweis puts it in his inimitable and amusing way, "And although they are bad ballads yet the characteristics of a ballad, namely, that it should be lyrical, simple and easily understood—are not bad characteristics." A singer does not lower his standard one single iota by singing a ballad, particularly when he presents it artistically and when he does so to prepare the elementary musical mind for the understanding of bigger, deeper music. On the contrary, he is doing a splendid thing.

What the people, the American people, want above all else, even more than the simple melodies, is good diction. The musical ear will be brought along swiftly with the help of, and in many instances because of, clear enunciation. Last season I tested that over and over again. For certain towns where I feared for the reception of the

heavier part of my program, I found as much appreciation for Hugo Wolf's "To Rest" as I did for "Duna" or "Colleen o' My Heart." The poem of Wolf's song, not so much the music, created a profound impression through careful, meaningful, clearcut enunciation. How, for instance, could I convey any meaning through Damrosch's "Danny Deever" or Whiting's "Fuzzy-Wuzzy" if I thought of the music only or even predominately? The music in these songs and in most songs for that matter, must be almost neglected for the poem. With a song it is the same as with a singer. He must neglect his tone and the mechanics that produce it for the message he wishes to convey, and so in a song the music must be neglected as it is merely the vehicle for the lyric; it is built around it in order to present it so it is the better understood. American audiences want to understand.

We are looking to create receptivity musically, so we must do the thing that reaches the most people in the most direct and quickest way. Give them the right message and they will give back what you have earned—the musical progress and uplift through "the Universal Musical Ear."

Universal Song Books Now Complete

The Haywood Institute of Universal Song, Carnegie Hall, has just issued Volume III of Universal Song, which completes the text books of the Universal Song course. This latest volume includes twenty lessons, embracing the study of voice extension, the dramatic forte tone, agility, vocal embellishments and bravura. As in the two preceding volumes of the series, Mr. Haywood has devised an ingenious and original system of exercises to develop the particular vocal points which he emphasizes in the lessons. In the bravura section the celebrated exercises of Francesco Lamperti are given in simplified form. At the end of the book there is a list of songs and operatic arias which have been used by Mr. Haywood in his own Universal Song classes in New York.

Another recent publication of Universal Song is its own edition of forty eight-measure vocalises by Ferdinand Sieber, selected from op. 92 and op. 93. They are specially graded for use in voice culture classes, edited, and with accompaniments simplified by Emil Polak. These are particularly adapted for use as supplementary material in connection with the regular Universal Song course.

Adolph Bolm Creates New Ballet

Using the ballet class of the Cornish School, Adolph Bolm presented an evening of dance in the form of a Ballet Intime on the evenings of August 15 and 17. Mr. Bolm had arranged original dances to well known musical compositions some of which were played on the Duo-Art, and others by Paul McCool, a young pianist of Seattle. Of special interest and beauty was the number arranged to the familiar so-called Revolutionary etude of Chopin, in which Mr. Bolm, with the entire company, was assisted by Mary Ann Wells, head of this department of the Cornish School. It is said that the lighting equipment of the Cornish Theater is the last word in the way of modern effect, and this enabled Mr. Bolm to produce a color picture beyond anything that has ever been seen in Seattle heretofore. Mr. Bolm has trained this same class from the Cornish School for the ballet corps of the Scotti Opera Company, which opened in Seattle on September 12, and it will also tour with this company throughout the west. Mr. Bolm's personal appearance in the Ballet Intime was of the usual very high artistic presentation.

Ethelynde Smith Uses White-Smith Songs

Ethelynde Smith, the American soprano, this season will use on her coast-to-coast trip five songs from the publisher's catalogue. These compositions are: "The Bagpipe Man" (Howard D. McKinney), "Spinning Wheel Song" (Fay Foster), "The Open Road" (Gertrude Ross), "Time and I" and "Spring Song of the Robin Woman" (Charles Wakefield Cadman).

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A pair of Minneapolis Symphony Orchestra appearances have just been added to her list of engagements



A GENERAL EDUCATION FOR MUSIC STUDENTS

Should a Music Student Who Intends to Make Music a Career Either as Artist or Teacher
Have a High School or College Education?

The Musical Courier in connection with its forum for the discussion of a general education for music students, sent out a list of questions to a large number of persons prominent in the world of music. Some of the answers are printed below.

The questions were as follows:

QUESTION SHEET.

1. Are the ages mentioned—between thirteen and seventeen, and between seventeen and twenty-one—very essential to the music student who wants to acquire a virtuoso technic, or can a virtuoso technic be acquired after twenty-one, with, of course, a certain amount of youthful training?
2. Can a child give the time to school work as specified in our letter and still find time for the proper study of music?
3. Will a general education aid a musician to be a better musician?
4. Should a distinction be made between players and teachers? Should not all music students aspire primarily to be players, not teachers? In other words, should a teacher teach who cannot play? And should these distinctions and considerations make a difference in the course of education to be pursued by students?

LEON RAINS

1. The ages mentioned are very essential. The Wadleigh Public High School of New York City, recognizing this fact, permits pupils specializing in music, on presenting proof of the fact through a letter from their instructor, and on application of their parents, to take a half day course of studies, which does not exclude their graduating for college if they so desire.

2. Yes.
3. Yes. "Knowledge is power; ignorance is imbecility."
4. All students should aspire primarily to be players, and should have played publicly before undertaking instruction. This experience proves invaluable to the instructor, and the musician can only properly master them through the experience of public playing.



Photo by Hugo Erfurth

rather than the rule, and is always, therefore, to be avoided.

2. A talented child preparing to become a concert performer, ought to devote three hours a day to practice from the age of fourteen years to sixteen or seventeen (according to its health), and after that four hours daily. This could not be done while taking a high school or college course, and it would be advisable for such an individual to take certain studies, if this can be arranged with the school, or to take private instruction.

3. Yes, by all means, as one's mental powers are strengthened by exercise the same as one's muscles. But if a complete academic course is denied the average public performer (among instrumentalists, that is) through lack of time, he can still acquire a fine education through a systematic course of reading, associating with people of culture, attending lectures, visiting museums, traveling, etc.

4. There is some distinction to be made between the education of a teacher and of a concert performer, inasmuch as the average teacher does not need to attain the degree of technical proficiency of the concert performer, and a teacher could therefore take up his profession much later in life, thus leaving time for a college course. A teacher's knowledge of musicianship, however, embracing both the artistic and technical sides, should be as thorough



Photo by Lumiere

AUGUSTA COTTLOW

1. A virtuoso technic can be acquired after twenty-one, provided an individual is endowed with an unusual mental and physical equipment—that is, musical talent of a high order, together with great power of analysis and an excellent hand. This has been proven in the case of two of the greatest pianists before the public. But it is the rare exception

as that of the concert artist, in order to be a truly competent teacher. Such a teacher is not, however, in a position to complete the education of a concert performer; this must be gotten from one who has demonstrated his art to a high degree—in other words, a concert artist. All music students should aspire to play well, thoroughly and artistically, but by no means should all aspire to be public performers, as this requires a very high degree of talent in order to be a truly successful artist with an interesting message to deliver. A first class teacher should be able to play well, but not necessarily to the degree of efficiency of the concert artist, as one can teach beyond what one can fully illustrate.

E. Robert Schmitz in Seattle

E. Robert Schmitz, the eminent French pianist who has been conducting a class in Seattle as a guest teacher of the Cornish School, was heard in a recital on the evening of August 27. It was Mr. Schmitz's first appearance in Seattle and his eminence which had preceded him naturally attracted a very large audience. His program included the Liszt arrangement of the Bach G minor fugue, a group of old French and Italian numbers, a Chopin group, and two groups of modern French and Russian numbers. His greatest success with the audience was found in those numbers which allowed him a display of finger dexterity; especially notable was his playing of the "Feu d'artifice" of Debussy, which amounted to a real tour de force. Mr. Schmitz has conducted a very successful class at the Cornish School during the summer, numbering among his pupils students and players from all over the United States, and in the success of the local class he has added another large following to the popularity which he is enjoying in this country.

Ferenc Vecsey Off for Europe

Vecsey's second South American tour finished at Rio de Janeiro on July 15. He originally had planned to sail for New York on an early August boat and spend the months of September and October in this country as the guest of a distinguished theatrical manager, who is a great friend of the Vecseys—mother and son.

The success of Vecsey last fall at Berlin and in Scandinavia have enabled his Berlin manager, A. Leonard, to make him such an alluring proposition that he decided to sail for Europe and make a brief tour in the above named countries, prior to his American tour, which will commence at Carnegie Hall, New York, on November 1.

Annie Louise David Busy in California

On September 8, Annie Louise David, the harpist, who is being so cordially received in California, and Gabrielle Woodworth, soprano, were scheduled to give a joint recital in the ballroom of the Hotel Claremont, Berkeley. On Sunday, September 4, Miss David was the soloist with the California Theater Orchestra at one of its Sunday Morning Concerts, when she was heard in the concerto written especially for her by Margaret Hoberg. In addition to her concert work, which is under the direction of Selby C. Oppenheimer, Miss David is doing considerable teaching.

Two of the World's Most Popular Ballads That Are Heard Everywhere

THE WORLD IS WAITING FOR THE SUNRISE

Words by
EUGENE LOCKHART

Music by
ERNEST SEITZ

Down in the lazy west rides the moon,
Warm as a night in June,
Stars shimmering soft in a bed of blue,
While I am calling and calling you.
Sweetly you are dreaming,
As the dawn comes slowly streaming
Waken love in your bower,
Oret our trying hour
Dear one, the world is waiting for the sunrise;
Ev'ry rose is heavy with dew,
The thrush on high, his sleepy mate is calling and my
heart is calling you

I'D BUILD A WORLD IN THE HEART OF A ROSE

Words by
WORTON DAVID

Music by
HORATIO NICHOLLS

Had I the pow'r to make this earth divine,
I'd build a world for just your heart and mine;
In Cupid's bow'r I'd search each blossom rare
To find love's paradise and, in that garden fair;
Deep in the heart of a rose,
I'd fashion a new world for you
With only your smile for the sunshine,
Your lips for the morning dew;
No light for me but your eyes,
No sound but of love beating true;
I'd build a world in the heart of a rose,
And oh! how I'd pray
Just to live there away
In the heart of that rose with you.

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Golden Dancing Days
Good Morning, Brother Sunshine
Just a World of Roses
O My Garden Full of Roses
Thank God for a Garden
There Are Fairies at the Bottom of
Our Garden
MEZZO-SOPRANO
Bowl of Roses
Gray Days
Happy Song
Life's Perfect Promise
Reason (Del Riego)
Song of Hope (Wood)
Wonderful World of Romance
CONTRALTO
Beloved, It is Morn
Harvesters' Night Song
Heatherland (Dumayne)
Reaping (Clarke)
Some Other Day
Soul of Mine
Where My Caravan Has Rested

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By GUY D'HARDELDT

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TENOR
Love's Garden of Roses
Road That Brought You to Me
Roses of Picardy
Song of Songs (Moya)
There is No Death
Wait (D'Hardelet)
You in a Gondola

BARITONE
Because (D'Hardelet)
Blind Ploughman
Homing (Del Riego)
House of Memories
In Summer Time on Bredon
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KNABE PIANO

Shakespeare's Influence

(Continued from page 7)

inspired genius. It was found with a companion bust of Ben Jonson walled up in an old building which had formerly been the theater that William Davenant managed from 1658 to the year of his death in 1668. For sixty-nine years longer the building remained a playhouse. But in 1737 the theater was converted into a warehouse. The stage was walled up and the busts were hidden and forgotten until 1845, when the Spode & Copeland warehouse was demolished to make room in Portugal street for a museum attached to the College of Surgeons, facing Lincoln's Inn Fields. The Duke of Devonshire bought the Shakespeare bust for \$1,500, and ten years later presented it to the Garrick Club, where it has since remained.

William Davenant was ten years old when Shakespeare died in 1616. He was the son of an innkeeper at Oxford. Shakespeare broke his journey between Stratford and London by passing a night at this Oxford inn. On such a slender foundation as that did Davenant base his claim to be a son of Shakespeare. In 1628 he took to writing for the stage, a practice as common in those days as novel writing is today. For his services during the Civil War, King Charles knighted him, and he was afterwards known as Sir William D'Avenant. In 1656 he produced a kind of play with music which entitles him to be called the father of opera in England. But the only value of his baseless claim to be a son of Shakespeare is that he would not have preserved a bust which he considered unworthy of his alleged and illustrious father.

THE DAVENANT BUST.

The bust can be seen by any visitor to London who will take the trouble to get an introduction to the Garrick Club, Garrick street, near Covent Garden. The photograph which I have made for this article shows a face which might belong to an active man of character and intelligence, and bears no resemblance whatever to the dull or fantastic or ivory-dollish faces usually published in the works of Shakespeare.

Minneapolis Orchestra Engages D'Alvarez

Marguerite D'Alvarez will be heard for the first time in Minneapolis and St. Paul on March 30 and 31, as soloist with the Minneapolis Symphony Orchestra, Emil Oberhofer conductor. While in the Northwest she will also give a recital in Winnipeg, Man., on March 28, under the auspices of the Woman's Musical Club. Another recent date booked for the Peruvian contralto is a recital in Raleigh, N. C., on January 23, sponsored by the Kiwanis Club.

Dr. Lulek Sings at Lexington Opera House

Dr. Fery Lulek, the eminent baritone and vocal teacher of New York, sang at the Lexington Opera House on September 2 with an orchestra of 300 pieces under the

direction of Milan Roder. It was a Wagnerian evening, and Dr. Lulek scored a big success with his singing of the "Evening Star" and "Traume." His encores consisted of Richard Strauss' "Heimkehr," Bohm's "Calm as the Night," both with orchestral accompaniment, and "To a Messenger," by Milan Roder, with the composer at the piano.

SINGERS AND INSTRUMENTALISTS

A Few of the Handicaps Which Vocalists Have to Overcome

BY WILLIAM A. C. ZERFFI

There exists a time honored custom among those who seek to give expression to their musical ideas by means of a mechanically contrived instrument, to make rather light of singers, and to regard them as somewhat of a joke. While doubtless there are many who merit this attitude, let it be remembered that singers are of necessity placed in a class by themselves! Those musicians to whom I, with all due respect, refer to as "instrumentalists," possess the incalculable advantage of being able to hear the results of their efforts from the "outside," whereas the singer, making tones literally inside his head, is forever compelled to hear them from the "inside," and this is a handicap, the seriousness of which must not be overlooked.

The pianist, having mastered his technic to a certain degree, can sit back and listen to the quality of the tone he is producing. The violinist, although perhaps handicapped by the greater proximity of his instrument, can still hear the tone of his violin in a very different manner from which the singer can ever hear his voice. A further disadvantage is to be found in the fact that while the study of an instrument is taken up without having first to overcome a multitude of deeply rooted habits, the majority of people take up the study of singing after having unconsciously adopted many incorrect habits of speech, which seriously interfere with the freedom of their tone production.

Then again, the physical condition has to be taken into consideration. Colds, gastric disturbances affect the voice, to say nothing of mental disturbances with which the singer has also to contend. All in all, therefore, the singer has difficulties to overcome which his colleagues of the instruments do not encounter.

Needless to say, it is impossible for him to see what goes on in his throat (although as a matter of fact it would probably help him little if he could), and as I have already emphasized, his hearing, by virtue of the location of his instrument cannot be regarded as normal. It

is this latter fact which renders him so dependent upon the opinions of those who hear him, and unfortunately his hearers are not always competent to pass judgment. He seeks to make his tone conform to their idea of what it should be, or perhaps what is equally bad, he goes to concerts or to the opera, and endeavors to make his tones sound as nearly as possible like those of some singer, whose tone quality appeared to him to be satisfactory. Here again, the impossibility of being able to compare tones heard in a large auditorium to those produced in his head will easily be recognized.

We can but conclude that as far as his own efforts are concerned, the singer is in the unfortunate position of one who is not only blind, but also afflicted with imperfect hearing. He is told that he must "cultivate his ear," but the tones which others produce, he hears from the outside, while those he produces himself he hears from the inside. How can he be taught to reconcile these differences? Further, when he hears other singers, it is always under markedly different conditions from those under which he can ever hope to hear himself, for should he sing in a hall, he is even less able to judge of the result than when he sings in a room.

I would therefore urge that the usual harsh judgment passed upon singers be suspended, most particularly when it affects those who have studied earnestly, and have sought by the best means in their power to overcome these actually gigantic handicaps. The pianist can replace his piano should it become defective, when it is out of tune he sends for the tuner, the violinist can change his instrument as often as he pleases. Not so the singer. If his vocal mechanism becomes irreparably damaged his career is finished, and as the final breakdown seldom comes before maturity has been reached, by that time he is usually unfitted for any other occupation.

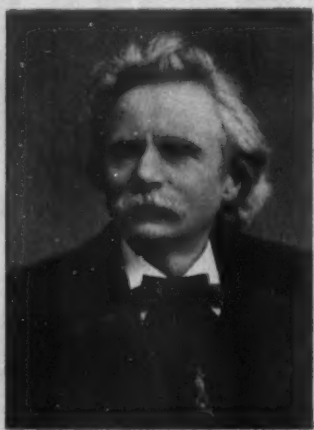
With the thought "supposing my voice should give out" (which is never entirely absent, even from the minds of the most successful singers), ever before him, is it not easy to understand why the tendency for singers to become hypersensitive about their voices is so prevalent, and only too often the worry so induced causes them to lose the very confidence which might have saved them.

Were the foregoing not only too true, the many cases where even the most prominent singers have continually to recourse to teachers, not for coaching, but for actual vocal technic would be non-existent. I have yet to hear of a great pianist or violinist having to seek out a teacher on account of his technic failing him.

The reason for this difference is to be found in the fact that instrumentalists learn certain principles which they can apply at all times, whereas singers are taught to depend upon sensations only. Whenever these familiar sensations are not forthcoming, they are not in a position to locate the cause of the trouble and remove it. Until they have been taught to rely upon something more definite than sensations, their difficulties cannot be overcome, but with the recognition of principles of voice production as definite as those employed by instrumentalists, the greatest of the singer's handicaps will have been overcome.

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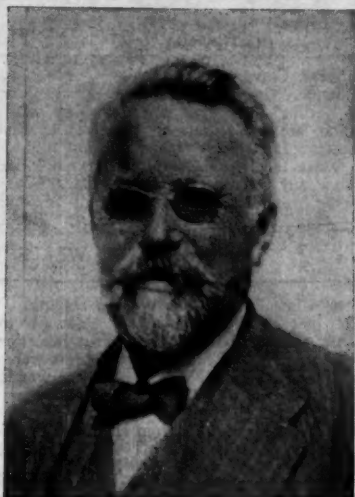
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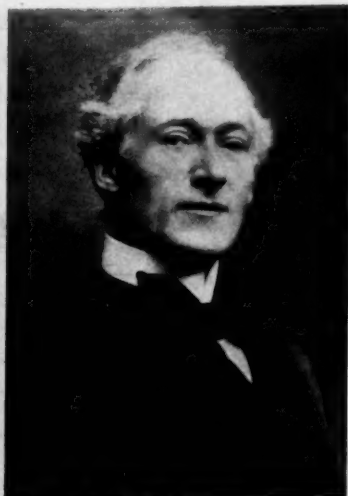
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Mme. Sherwood-Newkirk Resumes Work

Lillian Sherwood-Newkirk will reopen her studios on September 15, after a well-earned vacation spent in motor-ing through parts of Canada, the Adirondacks and the Berkshires. Prior to that Mme. Newkirk had a master class for ten weeks, which terminated on July 31. Mme. Newkirk had intended to have several of her pupils with her while vacationing, but the demand for their services changed the plans. Alice Godillot, a soprano with a beautiful lyric voice, has been engaged at Smiley's, Lake Mohonk, to give a concert every Friday evening as well as to sing on Sunday mornings, while Freda Williams is concertizing and will sing during September at the 96th Street Christian Science Church. Grace Munson has been giving delightful concerts at several of the watering places.

Tommasini to Sing with Gallo Forces

Fortune Gallo, impresario of the San Carlo Grand Opera Company, announces the engagement of the Italian dramatic tenor, Gaetano Tommasini, who was brought to this country last season by Leopoldo Mugnone. Tommasini will make his debut with the San Carlo forces at the opening performance of "La Forza del Destino" at the Manhattan Opera House on Monday evening, September 26.

Illingworth to Tour South Early in 1922

Contrary to the general opinion that audiences like the popular type of songs best, this Australian singer's contention, that they are eager for and welcome the best songs, is amply proved by the way that he is being booked all over the country for next season. Of course, his masterly handling and vivid presentation of the songs mainly accounts

for this, but he believes that the audiences want the great songs when they are given so and in their own language. Mr. Illingworth is doing a valuable work in so ably demonstrating this, and the success that he is having is the best of all indications of what the real public taste is.

Following his work in the East and Middle West in the early part of the season, the Wolfsohn Bureau announces that he will open a tour of the South, at Atlanta, on January 14.

Guy Maier's Individual Dates

In addition to the sixty odd joint recitals which he will give with Lee Pattison, Guy Maier will make a number of single appearances. Among them are a series of four of his "Concerts for Young People" to be given at the Institute of Musical Art, Cleveland, and similar programs for the Tuesday Musicals of Detroit and the Piano Teachers' Association of Toledo, where he played twice last season. He will also be soloist with the New York Symphony Orchestra in one of the Young People's Series and will give a joint recital with Grace Kerns in Newport News, Va., in January.

Vernon Archibald Delights Canadians

Vernon Archibald, the baritone, has given much pleasure to music lovers in the faraway northwestern provinces of Canada, where he is most pleasantly remembered—in fact is very popular—this being the third similar tour made by the young singer.

Mr. Archibald opened the season with a recital at Winnipeg, and besides being heard in the few well known large cities, sang in small towns and hamlets which rarely, if

Scotti Opera Company Opens in Seattle to Capacity House

(By Telegraph)

Seattle, Wash., September 12, 1921.

To the MUSICAL COURIER:

Scotti Company opened in Seattle this evening "Barber of Seville." Full house. Ottein, new coloratura soprano, created sensation. Received ovation of ten minutes after lesson scene singing high F above C. Voice true. Fine low register more like Sembrich than any coloratura since her time. Wonderful personality and splendid actress. Other parts splendidly sung by Hackett, Stracciari, Picchi, Ananian. Everyone in fine form.

(Signed) BOYD WELLS.

ever, have been allowed to listen to good singing. Mr. Archibald states that he did not have to sing down to these audiences, for the phonograph has been a great education to them. That the English, Scotch and Irish settlers were delighted when he sang their old songs is not to be wondered at. No song, however, rivalled the popularity of "Mary of Argyle."

Mr. Archibald also sang an aria from Haydn's "Creation" and another from Handel's "Messiah." The British seem to love these works.

Concert in Staten Island

On Saturday evening, September 10, a concert was tendered to the Staten Island Chamber of Commerce on the grounds of the Curtis High School by Park Commissioner McGinley, the Hon. John F. Hylan being the guest of honor. The program was rendered by Snedeker and his band, with Emily Beglin, soprano, as soloist.

Wilson Lamb Opens Studio

The well known vocal instructor of East Orange, Wilson Lamb, has just returned home after spending his vacation in Maryland. He has had so many requests that his studio will open at once instead of October 1, as scheduled. Mr. Lamb will also have a New York branch where he will instruct two days each week.

Emma Roberts at Lake Placid

Emma Roberts is spending the month of September at the Lake Placid Club, Lake Placid, N. Y., coaching some of her programs with Marcella Sembrich.

Waller Conductor Boston English Opera

Frank Laird Waller has been secured as conductor of the Boston English Grand Opera Company. This organization will begin an engagement at the Arlington Theater on October 10.

Lionel Storr to Give New York Recital

Lionel Storr, well known here through some of his appearances last year at the Biltmore, Mozart concerts, and also at Carnegie Hall, will give his own recital early this season and also appear at the Warren Ballad Concerts.

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I SEE THAT

Giulio Crimi will start his first concert tour of America about October 9.
 Henry Hadley has just completed a Christmas cantata for chorus.
 G. Schirmer will publish the \$10,000 prize oratorio, "The Apocalypse."
 Estelle Lieblich will give two New York recitals, the first in October and the second in November.
 Marianne Brandt, noted singer, died in Vienna last July. A season of opera in Italian will be given at the Brooklyn Academy of Music, beginning September 17.
 Governor Edward Edwards of New Jersey and Mrs. Edwards gave a reception in honor of Mrs. Noble McConnell.
 Sousa sustained slight injuries of the head and shoulders when he fell from his horse last week.
 Frank Laird Waller has been engaged as conductor of the Boston English Grand Opera Company.
 Mary Garden expects to be back in Chicago about November 3.
 Grace Hofheimer gave a farewell dinner to friends in Fontainebleau prior to her departure for Switzerland.
 William S. Brady has returned to New York from a two months' sojourn in Paris and Munich.
 "La Forza del Destino" will open the San Carlo season at the Manhattan Opera House instead of "Carmen."
 The Bush Conservatory in Chicago began its twentieth season September 12.
 Tito Schipa received excellent press notices after his recital in Panama.
 The Haywood Institute of Universal Song has just issued volume three of the Universal Song Course.
 Elly Ney will make her debut in Carnegie Hall October 15. The concerts of the Chamber of Music Society in San Francisco will be given in a larger auditorium this year.
 Ruano Bogislav will give a series of recitals in New York of gypsy and Slavic folk songs.
 Reuben Davies has resumed musical activities in Dallas, Tex., after vacationing in Atchison, Kan.
 Percy Grainger will play at the Berkshire Festival October 1.
 Theodore Van Yorx reopened his studio at 22 West 39th street early in September.
 Vladimir Rosing, tenor, well known in England, will appear here under Antonia Sawyer's management.
 Dr. Fery Lulek sang with orchestra at the Lexington Opera House and scored a decided success.
 Nelson Illingworth will begin a tour of the South at Atlanta on January 14.
 "St. Lawrence Sketches" is the name of a new organ work by Alexander Russell.
 May Peterson will return this month from summering in Europe.

Vecsey is making another concert tour of Berlin and Scandinavian countries.
 Sergei Klibansky presented ten of his pupils in recital at the Cornish School on August 26.
 On page 14 William A. C. Zerffi tells of a few of the handicaps which vocalists have to overcome.
 Anne Roselle is scoring on tour with the Scotti Opera Company.
 Two of the novelties at the Metropolitan this season will have Giuseppe Danise in the cast.
 Annie Louise David is busy in California with concert work and teaching.
 Varette Stepanoff's rapidly growing classes necessitated her opening a larger studio on West End avenue.
 Max and Margarita Selinsky have devoted years to the study of giving recitals for two violins.
 In addition to the sixty odd joint recitals with Lee Pattison, Guy Maier will make many single appearances.
 Harold Land's season begins with his appearance on October 6 at the Worcester Festival.
 Galli-Curci and Homer Samuels visited George Hamlin at his Swiss chalet this summer.
 Alma Simpson's concert engagements this season will necessitate her traveling 15,000 miles.
 Charles La Gourgue has dedicated his "Et L'Angelus Sonna" to Hans Hess, cellist.
 The recital given by Ernest Schelling in Bar Harbor netted the American Legion \$1,400.
 Charles D. Isaacson has severed his connection with the New York Globe and is now associated with the Mail.
 Two loving cups presented to the late Oscar Hammerstein were sold at auction this week.
 Vasa Prihoda, Czech violinist, is booked for a tour of sixty concerts in this country and Canada.
 Ruth Lloyd Kinney sang thirty times with Sousa's Band at Willow Grove.
 Three new musical plays by Ivor Novello are having their premiere in London.
 The Scaffi Grand Opera School was established in Chicago over six years ago by Maurizio Scaffi.
 Rosa Linde, a well known contralto a generation ago, died on September 3.
 "The Land of Happiness," an American opera by Joseph Redding, may be produced by the Chicago Opera.
 F. Wight Neumann has removed his Chicago managerial office to 1435 Stevens Building.
 Florence Macbeth made over one hundred appearances in concert and opera last year.
 Ethel Frank has been engaged for her third appearance with the London Chamber Concert Society.
 Theodore Spiering conducted the first violin master class on the coast.
 The National American Music Festival will open in Buffalo on Monday morning, October 3.
 Rosa Raisa responded to twenty-six curtain calls in Buenos Aires in a performance of "Tosca."
 Emmy Destinn's season will open in New York on October 28.
 The Ithaca Conservatory and Affiliated Schools will provide instruction for disabled ex-service men. G. N.

Chicago Opera May Produce American Opera


It is said that "The Land of Happiness," an American opera by Joseph Redding, a California lawyer and musician, which was heard and approved of by Mary Garden, may be produced during the Chicago Opera Company's engagement in New York. The work was produced at the Bohemian Grove at the annual jinks of the Bohemian Club of San Francisco, and since then the book, by Templeton Crocker, and the music have been improved by changes. The story is Chinese, and at present both the composer and librettist are preparing for its presentation in Nice.

Famous Musicians Returning October 15

Giorgio Polacco and his wife, Edith Mason, sailed from Buenos Aires on September 2 for Italy. They will visit Mary Garden at Monte Carlo, and make a short stay in Paris before returning for the coming season of the Chicago Opera. Miss Garden, the Polaccos and several other artists of the Chicago organization have booked passage on the Aquitania to sail on October 15.

Anne Roselle to Concertize

At the conclusion of her engagement at the Metropolitan Opera House, Anne Roselle, the soprano, will be available for concert. She is planning to feature a group of Hungarian songs on these programs. At the present time Miss Roselle is on tour with the Scotti Grand Opera Company.



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Ithaca Conservatory and Affiliated Schools to Instruct Ex-Service Men

Ithaca, N. Y., September 8, 1921.—Under a contract with the Federal Board for Vocational Education, the Ithaca Conservatory of Music and Affiliated Schools has been designated to provide instruction for disabled ex-service men who are now receiving vocational training aid. So far as is known this is the first instance where such an institution has been assigned this important work in vocational

training as a part of the task of rehabilitating the nation's war heroes.

Disabled ex-service men may register in the music department, the Williams School of Expression and Dramatic Art, the physical education course, and in fact any of the numerous courses provided by the Ithaca Conservatory of Music and its associated schools.

Entrance will be available to disabled ex-service men who are now classified as entitled to vocational training from any part of the country, although they must first

make such arrangements with the district office of the Federal Vocational Board at Binghamton, N. Y.

Training disabled ex-service men in music was first questioned as impractical but has been justified by the results. Numerous inquiries concerning entrance to the Ithaca School of Physical Education, of which Dr. Albert H. Sharpe, formerly of Cornell and Yale, will be the director, have been received, showing the great interest which disabled war veterans are manifesting in athletic training as a means of bringing them back to health. S. B.

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LaForge-Berumen Studio Notes

The trying weather of the waning summer in no way affected the strenuous labors of Frank LaForge and Ernesto Berumen, the distinguished artists and eminent instructors, who have been presenting their advanced students and several visiting artists who have been coaching with them in a series of delightful recitals, some at their spacious studios, others in crowded settlement auditoriums of the city.

On September 7 additional interest was manifested in the usual excellent program by the presence and performance of Arthur Kraft, Chicago tenor. His ingratiating art was disclosed in a group of modern English and French songs, which gave full opportunity to show the velvet quality of his voice, his perfect diction, and his power to portray mood. With LaForge at the piano, the performance became at once an object lesson for the many students who attended.

Other soloists whose singing and playing gave the utmost pleasure at this recital included Mildred Wallace, Alice Connolly, Mae Graves Atkins, Mildred Graham, Charlotte Ryan and Marguerite Schukling, vocalists; Cameron McLean, baritone; George Vause, Marion Carley, and Mabel Howe Mable, accompanists, and Dwight Coy, a LaForge protegee, a pianist of arresting personality and constantly developing powers of technic and interpretation.

On Sunday night several of these soloists, augmented by others from the same studios, gave excellent account of themselves in recitals at the Music School Settlement and at the Educational Alliance. At the latter auditorium the audience arose to give Frank LaForge a vote of thanks for the many artistic entertainments he had been arranging for them through the summer, to which he had to respond by sending additional soloists to the stage to appease the insatiable audience.

A. Y. Cornell Summer School Activities

The session of the A. Y. Cornell Summer School, which closed August 15, at Round Lake, N. Y., was the most successful in the school's history. Forty-two students gathered to work with the New York teacher, who has devised a successful method of lecture and demonstration. After addressing the class on some theoretical aspect of the singing art, Mr. Cornell calls on individual members for practical examples. Thus the pupils' grasp of breath-control, resonance, tone-color, diction, etc., is constantly put to the test.

The work in interpretation took on particular value through Mr. Cornell's attention to the historical origins of various forms of vocal music. Some ambitious programs have been given at the Auditorium. Those of July 22 and July 29 presented the pupils of the school in a variety of songs and arias. On one of these programs, Elliot Shaw of New York was particularly successful in Secchi's "Love Me or Not" and the Katie Moss' "Floral Dance." Forrest Lamont, tenor of the Chicago Opera, was heard on another occasion in the "Vesti la giubba" from "Pagliacci" and a sacred air. Grace Kerns, soprano, and Charles Gilbert Spross, pianist-composer, were other visiting recitalists. The Hilger sisters, Maria, Elsa and Greta, violinist, cellist and pianist, cooperated with Ethel Clark, coloratura soprano, in a recital. Miss Clark, who gave four Shakespearean songs at this concert, was heard in a recital of her own on August 5. A McCormack recital at Saratoga drew the entire class to Saratoga on August 9.

Following the close of the session, Mr. Cornell went to his summer place at Niantic, Conn., but will resume his teaching in New York on Monday, September 19. (See photograph on page 37.)

May Peterson Returning Soon

May Peterson, the popular American soprano, will return this month from summering in Europe, where she rested and incidentally paid a visit to her teacher, Jean de Reszke, in Paris.

She will start an already heavily booked season in October, singing first in several Ohio cities. Thence she will go through Nebraska, Wisconsin, Minnesota and the Middle West, returning to New York by Christmas. After the new year she will start on a tour of the South, her concert engagements keeping her "on the jump" until June.

Felice Valbuenna to Sing Santuzza

On Saturday evening, September 17, at the Brooklyn Academy of Music, a double bill of "Cavalleria Rusticana" and "Pagliacci" will be presented. Felice Valbuenna will sing the prima donna role in the former opera.

Garrigue Studio Opens September 27

Esperanza Garrigue will reopen her music conservatory on West Eighty-fifth street, New York, Monday, September 27. Voice trials will be held September 25 from 2 to 4.

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Max and Margarita Selinsky Promise Interesting Two-Piano Programs for Their Coming Season

Comparative novelties and ones which promise to have a wide vogue the coming season are the recitals of music for two violins by Max and Margarita Selinsky, whose picture appears on the front cover of this issue of the *MUSICAL COURIER*. Of course there have been other similar combinations in the past, but they have been more or less tentative and spasmodic. On the contrary, Mr. and Mrs. Selinsky have devoted years to this particular form of musical interpretation and therefore have achieved an uncommon perfection in ensemble playing and a complete understanding of its requirements. Their initial New York recital given late last spring gave proof that their aims and accomplishments in their particular field can be likened to those of Guy Maier and Lee Pattison, who are so expert in performances for two pianos.

Mr. Selinsky was born in the Ukraine province of Russia, and his father was a noted conductor and his first teacher. Later he studied with Alexander Fiedemann and also with Carl Flesch in Berlin. He made his first tour of America in 1905 and shortly afterward visited Australia and New Zealand as assisting artist with Mme. Melba. Returning, he visited Honolulu, intending to give three concerts and depart for America. However, he was received with such favor that he remained and founded the Chamber Music and Philharmonic societies, and when he finally left, some three years later, his admirers presented him with a Stortioni violin made in 1769.

Mrs. Selinsky is a native of Riga and a former pupil of Leopold Auer and Willy Hess. As Margarita Mandelstam she made her debut in Petrograd in 1915. Later she toured Russia and appeared as soloist with the leading orchestras, and in 1919 played seven times with the Berlin Philharmonic. Since then she has devoted her time chiefly to the joint appearances with her husband and has played jointly with him in Berlin, London and New York. She also enjoys a reputation abroad as a composer of songs, and many of her compositions have found their way to the programs of well known singers in Europe and will be introduced here during the coming season.

One of the early recitals to be given by Mr. and Mrs. Selinsky will take place in the ballroom of the Bellevue-Stratford Hotel, Philadelphia, on November 14.

Spiering Artist Pupil Scores in Seattle

George Raudenbush, artist pupil of Theodore Spiering, appeared in a recital at the Cornish School, Seattle, on the evening of August 9. Mr. Raudenbush's program included a Bach sonata, the Joachim concerto and a group of lighter things from the romantic period. His playing is marked with a nice finish and his interpretations are quite worthy of one with much more mature musical experience. Technically he seems to be as well equipped as most of the present generation of young violinists, and will undoubtedly take his place among the prominent players of America. His accompaniments were splendidly played by John Hopper, one of the Boyd Wells pianists, who has been brought in a prominent way before the local public during the summer in several appearances at the Cornish School.

Bogislav to Return to New York

Ruano Bogislav, the American singer now in London, will complete her engagements there early this month, returning to New York about October 1. She has been booked for a series of New York recitals of her noted gypsy and Slavic folk songs.

Ney Sails October 15

Elly Ney, the celebrated pianist, who will make her first American tour this season, is sailing on the steamship Rotterdam from Cherbourg on September 21. Mme. Ney's debut is announced for the afternoon of October 15 at Carnegie Hall, and her engagements will include appearances as soloist with the Philharmonic Orchestra in New York and Brooklyn, the Detroit Symphony, a Metropolitan Opera House Sunday evening concert, and also an appearance as soloist at one of the Strauss concerts, when she will play the distinguished composer's "Burlesque," Dr. Strauss himself conducting.

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Strauss Denies Interview in Nation

Denying that he had given an interview to a correspondent of the Nation, Richard Strauss, the celebrated composer and conductor, in a cable to his American manager, Milton Diamond, is said to have stated that an interview appearing in the New York publication did not express his opinions.

The message, made public by Mr. Diamond, was cabled from Garmisch, Bavaria, and read: "Have given no interview. Alleged statements in Nation maliciously garbled and contrary to my opinions. Looking forward with pleasure and interest to American visit. Kindest greetings."

Mr. Diamond added that when he saw Strauss in Berlin in June the composer was enthusiastic about his forthcoming tour of America. The interview in the Nation by Henrietta Strauss is said to have reported Strauss as saying that one month of his life was sufficient to give America.

"As a matter of fact," said Mr. Diamond, "Mr. Strauss' contract with us extends from the end of October until

January 1, when he gives his farewell concert in New York."

The Nation interview attributed to Strauss disparaging remarks concerning American culture.

"Nothing could be further from the truth," said Mr. Diamond. "Strauss cherishes memories of his first visit to America and is eager to come again. To me he expressed his delight at the popularity of his great works over here, and he watches musical development in America with keen interest."

Mr. Diamond added that Strauss would sail on the S. S. Adriatic on October 19 and would arrive here a week later. Attempts had been made to secure an English tour, but Strauss preferred to visit America first. The Nation interview, Mr. Diamond added, was not denied before until authoritative word had been received from Richard Strauss himself.

Grasso, Sicilian Actor, Aids Caruso Memorial Fund

Giovanni Grasso, a noted Sicilian actor, famous in his own country and the capitals of Europe, acted for the first time in New York at the Royal Theater on the Bowery on September 8. Antonio Ferrara, the Italian impresario who brought him to this country, decided that the entire receipts of the first performance should be given to the fund to be used for purchasing the bust of Enrico Caruso, which will be placed in the lobby of the Metropolitan Opera House, and for the Italian Orphans' Fund.

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CHARLES D. ISAACSON

has made a new arrangement for the development of his Musical Missionary Movement, and in a perfectly friendly manner has severed his connection with the New York Globe, and will henceforth be associated exclusively in New York City with The Evening Mail.

The reasons which prompted Mr. Isaacson to join The Evening Mail were solely for the good of the art, and the growing list of artists, managers and publishers interested in the co-operative effort for Fine Music.

A larger, fuller, sturdier support of the Isaacson principles and musical propaganda is assured. The Evening Mail offered Charles D. Isaacson a greater scope for his ideas, and promised to give to all matters affecting music more space, more editorial co-operation, stronger financial backing. Eager to make the strides and improvements which he has demanded for a movement which has become internationally famous—in fact, the most remarkable propaganda for art in all history—Isaacson accepted the proposals of The Evening Mail, and henceforth will run the concerts and associated missionary activities under the auspices of

THE EVENING MAIL
NEW YORK

His writings, the pioneer people's art discussions (as differentiated from the conventional criticisms) followed by many thousands of readers (it is said that in New York City more people read Isaacson than all the music critics put together) will, of course, run only in The Evening Mail.

The full story of the historic movement, its power to date, the plans for the future, is an account which no artist can afford to miss. Order it now if you are in New York City or environment; if not, write direct to The Evening Mail to reserve you a copy. Charles D. Isaacson makes his bow in the Evening Mail in a remarkable musical section

September 19, 1921 (Monday)

What I Can Do with the New Backing:—

My dear friends, the artists, who have been at my right hand during these six years of effort, know that we have built from the ground up.

I feel that I carry with me the support of the millions who already know of our effort. Add to that the nearly 200,000 readers of The Evening Mail who will now have our story told them daily.

Then, too, realize if you please that I am promised by The Evening Mail more space than I ever had before. About double the space—and this I want to turn over to the artists who join with us. I can really back our artists now—something I could never do enough before.

I will have the support of all feature editors, and of the managing editor, and Mr. Stoddard, the owner of The Evening Mail, himself a pungent writer, will back us up.

Mr. Stoddard in a conversation with me said: "I would much rather that I could provide music and the other arts with the space now given to baseball—and vice versa."

This spirit on the part of my new newspaper chief means to me that I can really work for music as I have never done before.

CHARLES D. ISAACSON.

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THE MUSICAL COURIER EXTRA

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NEW YORK THURSDAY, SEPTEMBER 15, 1921 No. 2162

Operaland is on the qui vive. Giulio Gatti-Casazza will sail for New York from Milan on September 20, and shortly thereafter the full plans of the Metropolitan for 1921-22 will be made known to an expectant multitude.

Thirty-two concerts in thirty-one days at Aeolian Hall next month, heralds the Times, and the Carnegie and Town Halls still are to be heard from. If things are slumping elsewhere in the amusement world, evidently music has heard nothing about it.

It is of interest to note that Richard Strauss, the conductor, who will shortly sail for America, has cabled his manager, Milton A. Diamond, denying having given any of the alleged statements to The Nation. He claims, it is said, that what he did say was "maliciously garbled and contrary to his opinions and that he is looking forward with pleasure and interest to his American visit."

Le Menestrel, Paris, says that Arthur Nikisch "and his orchestra" will come to America in the fall of 1922 for a tour. Arthur Nikisch, perhaps—although we have not been able to run to earth this report, which has been about for some time—but why "his orchestra"? That must mean the Leipsic Gewandhaus Orchestra, an organization that does not even rank as first class in Germany, which has no orchestra equal to three or four of our best.

Two loving cups presented to the late Oscar Hammerstein, his piano, watch, and other effects, were to have been sold at auction this week. It seems a pity that the late impresario's name continues to be brought before the public in any other way than as the founder of a splendid opera company which did wonderful work in New York while it lasted and practically introduced this city to the modern French lyric repertoire, to some excellent artists, and to several extraordinary ones.

Beginning September 19, Charles D. Isaacson will become connected with the Evening Mail and carry on for that paper his very useful activities as a writer of the Family Music Page and a provider of free concerts for the people, a work he had been doing successfully several seasons in behalf of the Globe. The Globe concerts, participated in by many famous artists and giving communities also to hosts of the lesser known, took on a character of their own, for they were presided over by Mr. Isaacson in person, who usually made speeches, explained the music, and in other ways introduced an air of intimacy between the listeners and the stage. Some thousands of Globe concerts were given all over this

city and the Isaacson undertaking was recognized generally as an important factor in helping to build up audiences for professional concerts. Mr. Isaacson, an energetic and tireless individual, has a large enthusiasm for his chosen line of endeavor, and, possessing the confidence of the artists and of his public, he is sure to widen the already broad sphere of his labors, particularly with the lively and influential support he will receive from the Mail.

The 1921-22 season is with us, and as musical art never goes out of style, the general dull business conditions should not affect the regular demand for the tuneful commodity. At any rate, the supply seems inexhaustible and the quality of the preferred brands remains high. A fair field for the rank and file, and favors to those who deserve them by virtue of talent, ambition, perseverance, and belief in advertising.

When Walter Damrosch was called upon to present some American orchestral music in London, he chose one movement from a MacDowell work, two from a Carpenter suite—giving no fair ideas of the complete compositions—and three or four movements from Damrosch. When Pierre Monteux had the opportunity recently to conduct an American orchestral work in Paris, he chose the late Charles T. Griffes' "Pleasure Dome of Kubla Khan." Which one did the better service to American music?

As an aftermath of the recent trouble between the Musical Mutual Protective Union and the American Federation of Musicians, a new musicians' union is being formed here, called Local 802. It has opened offices in East Eighty-sixth street, around the corner from the offices of the Musical Mutual Protective Union, and is said to have recruited more than 1,000 members on a single day last week. Local 802 has supplied the players for the new orchestras which the big movie houses now are employing.

Good news indeed that the Chicago Opera is to revive those two fine ballets, Carpenter's "Birthday of the Infanta" and Borowski's "Boudoir," next season. One wonders if Mr. Gatti-Casazza will come back with another terpsichorean masterpiece (!) like "Il Carillon Magico" in his pocket, instead of seeking an American work in the field where American composers need not fear to court comparison—witness the two works mentioned and Gilbert's "Dance in the Place Congo."

The story persists that Siegfried Wagner will come here next winter not, it is said, to conduct, but for the purpose of soliciting funds for the support of Bayreuth. Siegfried, as the son of a father who has given the utmost pleasure to thousands in this country, would doubtless be quite welcome, if he would promise not to conduct and especially not to play any of his own vapid compositions. How peculiar that the offspring of two such high mentalities as Richard and Cosima should be so thoroughly insignificant a figure!

Fortune Gallo, the signally successful impresario of grand opera who has made that form of entertainment pay without using the "star" system and charging more than an average of \$2 for the best seats, is reassembling and rehearsing his San Carlo singers for their fourth annual fall season in New York, the performances to take place at the Manhattan Opera House, beginning September 26. This series has come to mean much to the metropolis, for it ushers in the opera season after the long summer vacation, and enables the rank and file of the population to enjoy the best operas, excellently sung, acted, and staged, at prices within the reach of all classes of pocketbooks. The response of the public has been generous and as a result Mr. Gallo's New York visits have harvested for him a large measure of profits as well as of critical praise for his artistic endeavors. The company that comprises the San Carlo organization this year is one of exceptional importance. It includes Gaetano Tommasini, a tenor of whom advance report speaks highly; Bianca Saroya, Joseph Royer, Pietro de Biasi, Natale Cervi, Esther Ferrabini (a famed Carmen), Josephine Lucchese, Marie Rappold and Anna Fitziu, special "guest" artists, both to appear in roles which have made them celebrated; Romeo Boscacci, Madeleine Keltie, Graham Marr, and many others. The conductors are to be Messrs. Henry Hadley, Arturo Papalardo, and Carlo Peroni. The first week's bill comprises "La Forza del Destino," "Rigoletto,"

"Aida," "Boheme," "Carmen," "Madam Butterfly," and "Trovatore." To judge by past seasons, the San Carlo performances will bring to Fortune Gallo full houses, full coffers, and a full share of praise and admiration.

Rumor has it that Mary Garden may produce "The Land of Happiness," a Chinese opera by an American composer, Joseph D. Redding, at the Chicago Opera this winter. The libretto is by Templeton Crocher, and the work was heard first several years ago at the "Jinks" of the Bohemian Club of San Francisco in an outdoor performance at the famous Redwood Grove of the organization. Mr. Redding is a San Francisco lawyer, whose talents are literary as well as musical, for he wrote the libretto of Victor Herbert's "Natoma."

Are they still using music as an aid to medical treatment anywhere in this country? It is taken quite seriously in England. Over there the Vocal Therapy Society recently celebrated its fifth anniversary in the gardens of the West End Hospital, near Regent's Park. The members of the Vocal Therapy Society, however, cure their patients, not by applying music to them, but by making them produce music themselves. The teaching to a patient of rhythmic breathing and singing itself—in an elementary way—has very frequently proved beneficial, especially in nervous affections.

Germany has resumed the payment of royalty to American composers and authors, one of the first checks to arrive here being that sent to John Philip Sousa for \$2,500 (in American money!) representing the royalties on "The Stars and Stripes Forever," from 1914 to the present time. The march was used a great deal by the German bands and orchestras until America went into the war. Sousa, by the way, has recovered entirely from his recent cold and his later fall from a horse, and says that the \$2,500 check aided his convalescence greatly. The Sousa band has finished its annual season at Willow Grove, Pa., and now is touring New England. The only New York concert is scheduled for October 2 at the Hippodrome, and after that the euphonious aggregation will undertake its longest tour of the Western Hemisphere by registering concerts in the United States, Canada, Mexico and Cuba.

The permanent committee of the Caruso American Memorial Foundation will be convened probably the latter part of this month to considered final plans for the raising of a one million dollar fund to be used for scholarships and prizes for deserving and promising young artists in America. A chairman for the permanent committee will be appointed and the complete personnel announced at the meeting. It is to include leading patrons and lovers of music, celebrated artists, and eminent teachers. Meanwhile, the provisional committee, headed by Dr. Antonio Stella, has been mapping out a definite program of activities. The program, as tentatively formulated, will have special committees working among the music trades, artists, concert managers, teachers, musicians, and associations of music lovers. The general committee will appeal to the public at large. The formation of the various special committees will be undertaken immediately after the permanent committee meets and ratifies the program proposed by Dr. Stella and the other members of the provisional committee—Stefano Miele, National Master of the Order of the Sons of Italy; Dr. A. H. Giannini, President of the East River National Bank, and F. H. La Guardia, President of the New York City Board of Aldermen.

The responses received to date at the temporary headquarters in Room 4006, Woolworth Building, New York City, indicate the fullest cooperation of the music trades, including the talking machine trade, conservatories and teachers, operatic and concert singers and well known violinists, pianists, and other virtuosos. Among each of these groups nationwide efforts to raise the endowment fund for the Foundation will be undertaken. According to Joseph Mayer, the executive secretary of the committee, contributions will probably be sought through memorial concerts at which prominent artists will be asked to donate their services in behalf of the fund, through percentages of box office receipts of artists on tour, through allotment of part of the proceeds from sales of musical instruments and supplies for a stated period, and through direct appeals to the general public and to patrons of music throughout the country.

VARIATIONETTES

By the Editor-in-Chief

Leo Sirota, of Vienna, sends us a circular setting forth his attractions as a pianist and quoting, in his own English translation, what the Austrian and German papers say about him. The circular is headed, "Austria Over the Pianist Leo Sirota," and is subtitled, "Pianistical universal master." The Vienna Neue Freie Presse wrote: "Leo Sirota's stupendous technical knowledge and the deep penetrating the mystery of melody and harmony, surrounded his play with the rare shine of perfection." The Vienna Allgemeine Zeitung: "Is to be famous in a short time through the world." The Morgenzeitung: "Leo Sirota is a salon-philosopher, with delicate nerves, international and modern, just as one imagines Russian intelligence to be." Vienna Merker: "Leo Sirota's art reaches such an extraordinary summit, that hearty enthusiasm and soaring strength are never to be forgotten." Leipzig Signale: "The concert Leo Sirota was a sensation, rare in the concert-house: his fine art repays ultra-violent beans." Vienna Mittag Zeitung: "It is known in Vienna, that Leo Sirota rules his instrument masterfully and his puzzling technic, the beatifully coloured touch, his great art in the use of the pedal, put him on the rank of our first artists. We owe the excellent Chopin-player the perfect interpretation of the E-Mol-Concert, in whose romance the artist developed all his poetry, playing it with never-heard beauty of sonnet and fervour." Neues Wiener Tageblatt: "Leo Sirota is the combination of all former pianist-types. He knows and masters every shade, from the deepest one to the superficial one of the virtuos. For this pianist's universal readiness, there is, to be sure, no piece in the whole piano-literature, that would not be executed with all signs of exquidity."

We would like to hear Leo in a lecture-recital, in English.

The ex-Kaiser is said to be lonely. Why not send Otto Goritz to him to give imitations of American generals and sing parodies about drowning women and children?

DEAR EDITOR-IN-CHIEF: "I see that" Mrs. Anne Shaw Oberndorfer before she rushes into print should consult Philip Hale, of Boston, who could tell her in a jiffy that Eschenbach spells E-i-s-e-n-a-c-h.

Yours very truly,

CONTENTED READER.

"Contented Reader" has reference to the attached, which appeared in "Variationettes" of September 1:

Another conservatory gem comes through the kind agency of Mrs. Anne Shaw Oberndorfer, who once asked a pupil to tell something about Eschenbach, and the answer was: "In Eschenbach Martin Luther was confined, and Johann Sebastian Bach, born."

Naturally "Contented Reader" is right and someone in this office was wrong. Dismay forbids us to mention his name.

Roy K. Moulton (in the Evening Mail) complains about this musical matter:

I see that there is an opera named "Onagin," and I wonder why somebody doesn't write one named "Off Agin."

Of course there is "The Flying Dutchman," who never stopped traveling. And then we have Lucia, Ophelia, and Dinorah. They were decidedly off.

At the Greenwich Village Follies, a three-quarter nude lady whose scantiness of dinner costume is remarked upon by another character, explains: "Well, you see I'm dressed for either the opera or an operation. One never can tell."

Some New York landlords insert an anti-jazz clause in their leases. However, home brew now is allowed by law, therefore the tired business man will have some distraction and upliftment evenings in his domicile.

Several years ago a young lady from Cleveland wrote to us, regarding the selection of a career for herself, and explained that she was hesitating between studying law and studying music. We advised the law. Her name was Evelyn L. Cohen. Under date of September 7 we received a Cleveland communication on a letterhead labelled "Cohen and Kumin, attorneys and counsellors-at-law." Miss Cohen was the writer, and reminding us of the episode of her request, went on: "As you will note, I have followed your very good advice, and can gratefully tell you that I do not regret it." Inclosed was

a campaign card showing the picture of a very intelligent looking young lady, and setting forth that she (Evelyn L. Cohen) was a candidate for the Cleveland City Council, at the elections on November 8. Miss Cohen seems to be that most rare of all persons, the one who, asking advice, really follows it.

Ford cars now are so reduced in price that one could purchase three of them for what a good piano costs. This proves something about the farmer but we do not exactly know what.

And speaking of other costs which puzzle a single minded music editor, there are the new American Navy superdreadnaughts, whose price to our treasury is \$42,000,000 each, whose each gun costs \$256,000, whose each broadside represents an expenditure of \$18,000, with bombs at \$4,000 apiece and torpedoes \$15,000. The upkeep of the new ships is \$750,000 each, with a food bill of \$300,000 per annum. In some way the foregoing figures are connected with a National Conservatory of Music, but again we are unable to point out the relationship.

Meanwhile, however, other useful things flourish in our land and are supported enthusiastically by our lovely daily press. Last week two society dames of New York rode a mule race at a nearby county fair. The event was reported on the front page of most of our metropolitan dailies. In several of them the great Russian famine and the Irish question found space on inside pages.

But, now listen. Charles D. Isaacson, who is to transfer his free concert work from the Globe to the Mail, tells us that Henry L. Stoddard, owner of the last named journal, has expressed the desire to make music and the other arts as important in his columns as baseball. He promises Mr. Isaacson as much space for publicity as he desires, and figures that, averaged through the year, it should at least equal the number of pages dedicated to the "bunt," the "spit ball," the "glass arm," the "three bagger," and Mr. Babe Ruth, hitter of home runs.

A young man who was at the McAlpin Hotel wrote threatening letters to rich women, demanding money "with which to pursue his vocal career." The pursuit was cut short by the police.

We must ask well meaning correspondents to stop sending us jests in which Martini figures both as a composer and a cocktail. The pleasantry was used in this column as early as 1906.

From The Outer Circle:

Once while Henry Irving was rehearsing a play in which a horse was needed the horse was brought around and the following incident took place:

Irving walked around the horse. "H-um, a fine animal. A very fine animal, indeed. Tell me, is the animal likely to get nervous of the crowd and the footlights?"

"Oh, no, S'r 'Enry. 'E's been on the stage before."

"Oh, indeed; an actor?"

"Oh, yes, S'r 'Enry. Why, lars, 'e's played with Mr. Tree through the run of Richard Third, except lars week, that is."

"Oh, quite an actor, quite an actor. Tell me, why didn't he play last week?"

"Well, S'r 'Enry, as a matter of fact, one night when Mr. Tree was on, for the first time in 'is artistic career 'e forgot 'isself and lashed out and kicked Mr. Tree."

"Oh, indeed? A critic, too!"

From the Chicago Journal of Commerce: "Recently the Minister of Agriculture of Italy wrote to the Chicago representative of one of the progressive women's organizations of the United States for information as to the scope of music in industry in this country." That story of the Connecticut cows giving more milk when being played at by a phonograph must have reached the agricultural minister.

"Tarzan of the Apes," a new play, is being flayed because it has monkey characters that speak. Is that any more improbable than Wagner's singing dragon, in "Siegfried"?

S. Jay Kaufman, of the Globe, discovers a condition in the theatrical field that has existed a long time in musicland. Mr. Kaufman observes:

Within a fortnight Lee Shubert has produced four plays of more than ordinary moment. "The Detour," of course,

the most significant; "March Hares" a bit too early; "The Triumph of X" almost a triumph, and since improved, by the bye; and last night at the Maxine Elliott "The Silver Fox," a play which proves that Cosmo Hamilton can be an artist. And at the premières of these what happened? Did the "invited" audiences—or those who go out between the acts—talk of the worth of these plays? Or of the Owen Davis progress? Or the brilliant Gribble? Or the fine writing of Hamilton? They did not! They talked of how much money this play would make. Of who had a "piece" of that play. Of how long this play would run. All matters of dollars.

For instance, last week we spoke to a dozen persons who told us about Scotti's touring opera company, and all of them grew excited over the prospect, not of the excellence of his performances, but of the money he is to make.

The Futurity, a race for two year old horses, was run at Belmont Park last Saturday and the winner received \$42,000. When Charles Wakefield Cadman's American opera, "Shanewis," was produced, he received about 42,000 compliments and a large bill from his copyist.

The chemists now in annual convention might profitably invent a remedy for acidulous singing voices.

Richard Strauss denies that in the interview given out recently by an American newspaper woman, he made disparaging remarks about this country. He cabled last week to his New York manager, Milton Diamond: "Have given no interview. Alleged statements maliciously garbled and contrary to my opinions. Looking forward with pleasure and interest to American visit. Kindest greetings." Strauss will sail for New York on October 19, and remain in the United States until January. It seems somewhat strange that Strauss, who is commonly reputed to be a good business man and fond of money, should have attacked and libelled a country where he expected to make many profitable concert appearances. He did not disparage even England during the war, and refused to sign the Intellectual proclamation relieving Germany of responsibility for causing the conflict. His enemies then said that he was actuated by commercial reasons because he feared that Allied countries would put a ban on his works. It is about time for the badgering of Strauss to stop in this country. The process is being carried on and incited principally by a few musical writers on the daily press and the spectacle adds neither to their dignity nor their fairness. Strauss is not a political personage and desires to be judged solely as a musician. What he may or not think about America is beside the question. Most of the European musicians who have toured here and returned to their foreign homes, made no bones about criticizing and even ridiculing America. Until the war came hardly one of our visiting artists even stayed with us a single day longer than he or she could make money here. Caruso did not become an American citizen, nor did De Reszke, Campanini, Toscanini, Paderewski, Kreisler, Ysaye, and scores of others who spent years in this country and made fortunes here.

In the Evening Post of last Saturday, Henry T. Finck quotes what Hans Von Bülow wrote in one of his letters during his American tour, 1875-76: "My enthusiasm for the glorious republic of the United States has been replaced by a profound disgust." Nevertheless Von Bülow was engaged for several later tours here in the '80's and '90's. Finck reminds his readers that Rubinstein, after his one series of American concerts, never could be induced to come here again in spite of fabulous offers of money made to him. He excused himself on the ground that he hated and feared the ocean trip. (Even though he wrote a very beautiful "Ocean" symphony.)

Caruso not only was not American, but efforts now are being made to prove that he was not even an Italian. The Dublin Weekly Freeman says that "Caruso's mother was Irish, born in Sligo; her maiden name was Jessie Donoghue. Her sister Annie married a sea captain named Lawrence O'Rourke. And in Scotland Caruso had himself photographed with Joseph O'Rourke, the captain's son. The McDermotts are related to Caruso, through the Donoghues, and Mary McDermott, aged twelve, now studying in the Convent of Mercy at Strabane, is a remarkable musician." Furthermore, Caruso's middle name was Mike, he liked creme de menthe, used to keep an Irish setter, employed a shillelagh when he beat the drum in "Pagliacci," always spoke civilly to John McCormack and Victor Herbert, and when he played poker frequently stood Pat.

LEONARD LIEBLING.

NEW AND ORIGINAL

When a baby bangs his plate with a teaspoon he is highly pleased with the result. In his happy combination of youthful vigor and unfathomable ignorance he takes it for granted that he has discovered a new and original sound. He does not think about the sound at all. He merely likes it because it is a strange and wonderful sound to him.

Eight or ten years later he begins what might with courtesy be called the rudiments of thought. But his thoughts are mainly about himself. He glories in his extraordinary muscle, his reckless daring, his keen intellect, his marked superiority over other boys in his neighborhood, and he is absolutely certain that every one within earshot is overwhelmed with admiration for the din which he and his pestilential companions create with tin cans, motor-horns, buzzers, clappers, whistles, and boxes thumped with sticks. He thinks, with Milton, that "such music (as 'tis said) before was never made," entirely ignorant of the fact that millions of boys before him made the selfsame sounds long ages ago, when a ram's horn or a conch shell took the place of his motor hooter. The charivari as a musical entertainment has been popular with boys since the remote epoch when the original cave dwellers progressed into the stone age. Yet every generation of small boys thinks it has discovered new and thrilling musical effects.

Half a dozen years later the growing boys reach the calf stage in their development. Their feet and voices, however, are full grown. They sprawl and flop about like an over big, loose jointed, Newfoundland puppy. They are very positive in their convictions and advanced in their passion for progress. They are convinced that the generations which preceded them were hopelessly behind the times and lacking in vision. Knowing nothing of Plato's researches and reflections twenty-two centuries ago, they believe they have discovered new and original theories of government and morals, which they do not hesitate to expound to any one who is idle and weak minded enough to listen to them. They chatter about revolution before they understand the constitution of their government. They are communists as a matter of course, for they have no possessions and would gladly share their nothing for a share of another man's something.

Probably at this age the seeds of criticism are sown, for boys at the calf stage of development are ever ready to find fault. Their criticisms are worthless, naturally, because they are not pruned and directed by knowledge, judgment and experience. The best music of the great masters is usually classified as "rotten," and anything written a week before yesterday is "old stuff." The kind of music they profess to admire is noisy and discordant, full of grotesque and imperitnent passages which seem perfectly new and original to them, but which are really as conventional as snoring and as old as hiccoughing. The foundations of their belief in themselves are laid on the profoundly deep rock of ignorance. That is also the reason why a monkey delights in the new and original sport of hitting an anthropoid relative on the head with a cocoanut.

In time these clumsy and loose fibred boys develop into men. Some of them, unfortunately, remain at the boy calf stage in music and all art matters, though men in many ways. These partially developed men become composers of jazz and other superhideous music, which often has a temporary vogue among the partially developed hearers in a crowd. Composers and admirers of jazz and other super-hideous music also believe their art is new and original and marks an era in the advancement of the tonal art.

When Ramses II returned to Egypt from his successful wars against the Hittites and laid the foundations of his temples of Abu, Simbel, Karnak, Luxor, Abydos and the Ramesseum, the undeveloped composers of exceedingly modern music had the harps tuned in a perfectly new and original way and put all the flutes in different keys.

About nine hundred years later the wisecracks of Athens discussed the dangers to morals and the government of the state caused by the Ionian scale so much in fashion in the music of the new and original composers of the period. Plato would have enacted laws to compel the employment of the manly, bold and noble Dorian scale.

Every age has had these very advanced composers of new and original music. Today an orchestra of 105 performers is the least that will suffice for the sonorous nonsense of the super-hideous. How the little chachonne for solo violin must chuckle to itself when it considers the immortal life Bach gave it and reflects on the resounding cacophony of the ephemeral preludes and symphonic poems which set

the concert room in an uproar for a season and then subside into an eternal silence.

CLARENCE LUCAS.

GERMANISH

Says Lancelot in The Referee (London):

The prospectus of the Queen's Hall Saturday Symphony concerts for the forthcoming autumn and spring is very disappointing. To read through the programs is to be taken back to pre-war days when the music of all nations, and British in particular, was crushed under the dominating influence of Germany. Out of sixty-three works to be performed at these concerts forty are German, and out of the remaining twenty-three only three are British—Bantock's "Pierrot of the Minute," the prelude to Elgar's "Dream of Gerontius," and Delius' "Dance Rhapsody." The English successes of last year's "Proms," and the recent concerts, the attractive works of Edward German, Holst, Goossens, Bax and Bliss, and the fine compositions of older composers are all ignored. Instead of marking time with present progress, we are to go back to well worn classics and the turgidities of Richard Strauss, whose name appears four times in the twelve programs. It may be that the management relies chiefly on the support of Germans in our midst. If so, the policy of suppressing English music is still a mistake. Foreigners are keener on novelties than ourselves, and the finest works of British composers are so seldom heard that they would be new to the majority of audiences. There should be at least one British work in every symphony concert program, and to exclude them from nine out of a series of twelve performances is unjustifiable.

The items of the Queen's Hall Sunday concert programs are not given, but it is to be presumed they will show a like exclusion. We have thus a large number of orchestral concerts at which the public ear will be impressed with foreign musical idiom to the detriment of our own composers. It has been said that every piece on a program should have an attractive value, but even if this be so, I venture to say Stanford's first Irish rhapsody, Holst's "Planets" or "In the Streets of Ould," or Edward German's "Divisions" would bring more money to the box office than Dohnanyi's suite in F sharp minor. And can there be no exception to the dominance of the box office? Is no provision to be made for the tastes of the rising generation? Yet more disappointing—I had almost written humiliating—are the programs of the five pianoforte recitals to be given by Mr. Lamond this autumn at Queen's Hall. So far as these are concerned, no English music might have been written. It is highly satisfactory that a Scotch pianist should have acquired such public esteem as to be justified in announcing five recitals in so large a hall; but would not pieces by one of his countrymen have proved as attractive as "L'Alouette," by Glinka-Balakirev and Glazounov's etude in E minor?

Is there food for thought in this as regards the situation in America?

TEACH 'EM ANYTHING

Charles Bennett, who has been teaching the young idea how to sing at the New England Conservatory for a good many years past, has the right idea about summer. On his very much improved farm in truly rural New Hampshire he can have just as much or just as little music as he wishes. It's the latter, as a rule; but the other evening he sang for us—because we like to hear him and asked him to—by the light of one lantern in the quaint studio at the foot of his garden, while Arthur Alexander and we chortled in the joy of pure satisfaction at old "Gypsy John," middle aged "Rolling down to Rio," and young "Roadways," John Densmore's highly unoriginal but effective setting of a fine John Masefield poem.

Then Bennett told us a story—a true one—which was so good that it gave us the excuse for this paragraph. There is in Boston a man widely known in wireless circles, who incidentally has whiskers and a bass voice—one of those big, broad, wide, untamed and unfocused bass voices. One day it occurred to him, between wireless inventions, that he might have the voice treated a bit, not with any idea of using it professionally, but just to amuse himself. So he took lessons of friend Bennett. So big and ungainly was the voice that it was extremely difficult for him to center on any one tone. About the third lesson he was vainly struggling to land on a D, hitting anywhere within a tone of it on either side, when a Ford, passing under the studio window, honked square in the middle of the desired note.

Even though the wireless expert's throat could not produce a note accurately, his ear could recognize it. Gazing out the window, he shook his head and turned to Bennett with sadness in his eyes. "Listen," said he, "you can teach those damned things anything!"

A NEW SOCIETY

In Paris they have just started a new society of professional musicians and teachers, the membership list of which embraces the names of practically all the most prominent players, singers and teachers of France. It is the intention of the association to reduce the prices of concert-giving through the opening of a special office for the sale of concert tickets, where the seller will work on a 1 per cent.

commission basis instead of 5 per cent. as at present, and also by reduction to a uniform small size of the advertising for concerts.

CONTEMPORARY

A new play came to New York the other day called "The Hero." It is an extraordinarily fine play. The author is Gilbert Emery, which is said to be, in this case, the pen name for Emery Pottle. Mr. Pottle has written a play on a modern American subject, a play in which all the characters are ordinary American people, people of a small upstate town not so far from New York City—people such as we all know. "The Hero" is not only a good American play; it is a fine play, judged by any standard. The only other play now running in New York that is in the same class is that remarkable work, "Lilium," by the Hungarian master, Franz Molnar.

"The Hero," with its biting irony, its pitiless exposure of human frailties, is distinctly Ibsenesque in theme and treatment. Mr. Pottle's Americans think and act like Ibsen's Norwegians, yet they are absolutely true to life, which only proves that human beings are human beings, whether they live in Scandinavia or Orange County. One of the New York dramatic critics in reviewing it very justly made a remark to the effect that, if it had been written by Henrik himself, "The Hero" would have been hailed as one of the great masterpieces of modern drama—and nothing is truer. Those who take the trouble to think about Mr. Pottle's work—and it gives much food for thought—will realize this; but to the average treatergoer it will be just another "American play," an unusually good one to be sure, but rather too gloomy, lacking laughs. And few will hail him for what he has proved himself to be with this one play, namely: a master dramatist to be compared with anybody who has written for the stage in recent years—Ibsen himself, Shaw, Molnar, Rostand, Benelli, Pinero, Hauptmann, to name half a dozen masters. Like all of them, he has both ideas and technic.

All of which is merely introductory to harping once more on something that has frequently been alluded to in these columns—the fact that the works of American composers must be measured not by what other American composers are producing, but by what good music is being written in the world in general. And at that, the outlook is anything but discouraging. What is Europe producing today that is superior? Very little. Who stands out in France, now that Debussy is gone. Ravel? The "Six" (who remind one that it takes nine tailors to make a man)? Satie? England has some good younger men—Holbrooke, Delius, Bax, et al. (Regards to Sir Edward!) Is the German Schreker anything more than an industrious technician, totally lacking in inspiration? Will Korngold turn out to be anything more than clever as he grows older? What of Schoenberg? Only the years can answer that. Strauss appears to be through. Among the Russians Stravinsky is the only name that stands out at the moment. A master in "Petrushka," he appears today either to have gotten ahead of himself or of us. Rachmaninoff, more eclectic than Russian, seems to have his best work behind him, to judge by the third piano concerto and "The Bells."

Then there is the young Italian school, a most interesting musical phenomenon. A great deal of their output has had a hearing here, but most of it seems more imitative, more "gesucht"—to borrow an adjective that English lacks—than genuine. Respighi—especially in "Fontane di Roma"—and perhaps Sabata, with his "Juventus," appear to have something Italian to say, but the others are not impressive. (Incidentally it is rather discouraging to see our conductors so ready to play the works of Tom, Dick and Harry from Europe, when American works by men of repute wait seasons for a New York hearing.)

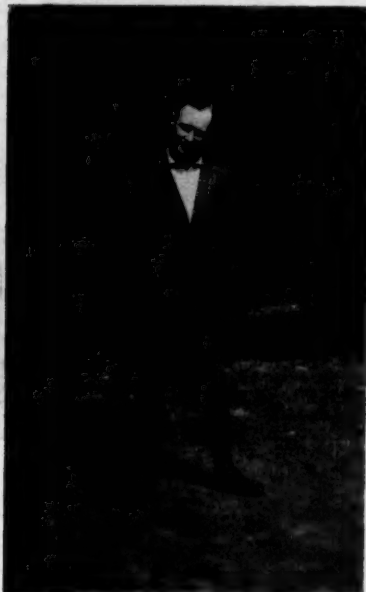
In other words, our best American men today have no contemporary masters to measure up against. To mention only a few names that come to mind: Griffes, Carpenter and Sowerby of the natives, and the adopted Americans, Grainger and Bloch, on the instrumental end, with Kelley ("Pilgrim's Progress") and Gallico (his "Apocalypse" ought to be heard here this coming season) as choral writers, have produced large works within the last few years that are quite equal to the best foreign product in the same time—music as good in thought and structure as the contemporary European world affords. This is distinctly encouraging. There is not good American music and good foreign music. There is nothing but good music. And for the first time America today is able to court comparison with the world.

H. O. O.



MARY POTTER,

contralto soloist of Temple Emanu-El, who has just closed a most advantageous contract for twenty concerts in important cities in the Middle West, is one of the artists who spends the summers at Raymond-on-Lake-Sebago, Me., with the well known vocal instructor, Joseph Regneas.



JOSEPH REGNEAS,

whose New York studios were opened for the season on September 8. The numerous prominent singers and artist-pupils of this well known instructor are already busy at work preparing for their winter's activities. A great many new voices have been enrolled, which Mr. Regneas has pronounced as having possibilities for artistic success.

RUDOLPH REUTER,

the pianist, who spent his vacation in the northern Wisconsin woods.



SCHIPA IN PANAMA.

The accompanying group shows, in the extreme left, Tito Schipa, the young Italian tenor of the Chicago Opera, who has been winning new laurels with Bracale's Opera Company in Cuba and South America; also, Mrs. Schipa (in the white dress), and next to her, Valentina Paggi, the young coloratura soprano whose debut with the company proved to be an unusual success. Schipa recently gave a concert in Panama in which he scored a triumph, according to the press of that city.

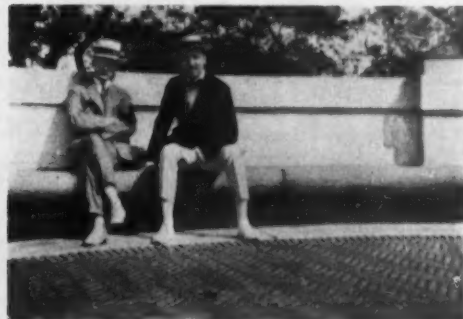
EDWIN FRANKO GOLDMAN AND HIS DAUGHTER.

Edwin Franko Goldman, conductor and founder of the Goldman Concert Band, enjoying a short vacation in the Berkshires. This snapshot of Mr. Goldman was taken by Louise Elizabeth, his eight-year-old daughter, shown in the picture below.



LUCIUS ADES,

manager of the Municipal Series in Wichita, Kan., from a snapshot taken by R. E. Morningstar.



CARL BEUTEL,

the American pianist, composer and teacher, has spent the greater part of his vacation this summer in New York City and vicinity. The above snapshot was taken at the Sailors' and Soldiers' monument on Riverside Drive, together with Johann Berthelsen, who has conducted a vocal studio in this city for the past two years. Mr. Berthelsen has recently achieved recognition in New York art circles with some twilight and sunset pastels of the Hudson River and Central Park and he will, in all likelihood, give his entire attention to this work in the near future.



JOHN AND "BILLY."

John McCormack is a great tennis enthusiast and quite an adept at the game himself. This shows him at the Davis Cup matches, Forest Hills, L. I., congratulating William Johnston, the Californian wonder, former American champion, who had just defeated Kumagae, the Japanese expert. (Bain News Service.)



MAGDELEINE DU CARP,
the French pianist, who will tour America next season under the management of J. Francis Smith, is shown here giving her pet goat a lesson in good manners. From the way it does her bidding it is evident that the distinguished pianist has the goat's "goat."

DONATO A. PARADISO
enjoying an ocean dip at Asbury Park, N. J., where he spent his weekends during the warm months.



GEORGE FERGUSON
the eminent vocal authority, and his son romping in Maine. Mr. Fergusson has bought a hundred acre farm in the Pine Tree State, with an old-fashioned farmhouse of generous dimensions on the shores of a lake. The Fergusson studios in New York opened September 5.



ETHEL CLARK,
the young soprano, who will give her first recital of the season at Curtis Lyceum, Staten Island, on Thursday evening, September 22. (Unity photo.)



WALTER SPRY,
pianist and instructor at the Columbia School of Music of Chicago, Ill., snapped on the golf links at Wequetonsing, Mich., where he has been passing his vacation. Together with the snapshot was received a postcard from Mr. Spry on which was written: "I am enjoying the northern Michigan air, as well as one of the most beautiful golf links I have seen. Expect to return the end of this week."



MUSICIANS AT PLAY.
(1) Raoul Vidas, the violinist "accompanied" by his father and William Simmons, the well known baritone. (2) Quintet at Woodstock (seated) Raoul Vidas, playing the cello on a grass cutter; (left to right) H. Mayer, violinist, playing the kettle drum; Professor Vidas, Raoul's father and former teacher, with the oboe; Gustav Saenger, well known composer, with the piccolo, and G. Gordon, cellist, playing the clarinet or saxophone. It is said this concert was given only for the benefit of deficient in hearing. (2) Left to right—Professor Vidas, Raoul Vidas and Gustav Saenger.



THEODORE SPIERING AT WORK AND AT PLAY

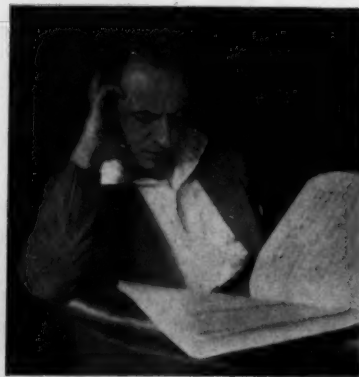
(1) The Spiering class at the Carnish School, Seattle, which included Ted Bacon of Portland; Morris Goldberg, Paterson, N. J.; Miss Turnbull, Seattle; Mr. Spiering; George Randenbush, New York City; Julia Risegari, Seattle; Marjorie De Vore, New York City; Mrs. R. E. De Camp, Helena; Sara Lemer, Harrisburg, Pa.; Frances Tacker, Seattle. (2) Mr. Spiering, Mrs. Jon-Jerville, wife of the singer, Randenbush and Goldberg at the summer camp of Mrs. B. C. Beck at Puget Sound. (3) Theodore Spiering, Morris Goldberg and George Randenbush at Paradise, Idaho, on their way to Seattle. (4) Sergei Klubansky, E. Robert Schmits, Theodore Spiering and Boyd Wells.



RUTH CLUG,
pianist, snapped on board the S. S. Rotterdam on her recent journey to Europe.



SILVIA SCHWARTZ,
a young pianist of rare talent and high artistic qualities. Her individuality, temperament, phrasing, very sane yet exquisite sentiment in playing, will no doubt secure for her a place with the foremost artistic personalities. She is to appear in recitals in the near future, and her admirers and friends predict for her a notable career.



GENNARO MARIO CURCI.

This is a recent photograph of the well known vocal teacher and coach, whose season has been an uninterrupted one. During the summer, Mr. Curci held a very successful master class in New York at his studios, and with the conclusion of the season comes the beginning of the 1921-22 season, which promises to be the busiest of his teaching career. One of his artist-pupils, Valentina Paggi, coloratura soprano, recently made her operatic debut in Cuba with the Bracale Opera Company, scoring a very favorable impression with the public and press. When she went on tour with the company in South America later, it was to continue the successes achieved in Havana. (Photo by Bain News Service.)



MARJORIE SQUIRES AND RENE POLLAIN
snapped at Chautauqua, N. Y., where the young contralto has been appearing with marked success with the New York Symphony Orchestra, M. Pollain conductor, the press commending her singing very highly. Miss Squires recently went under the management of S. Hurok and will give her first New York recital on October 29.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information.—Editor's note.]

PRIZES.

The Chicago North Shore Festival Association offers \$1,000 for an orchestral composition. The contest is open to composers of the United States, and the winning composition will be played at the final concert of the 1922 North Shore Music Festival. Compositions should be submitted before January 1, 1922, and should be sent by insured parcel post to Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

De Pauw University School of Music, Greencastle, Ind., offers \$50 for a short organ composition, the length of from three to five printed pages. The aim of the competition is to stimulate interest in short organ compositions of real merit, and is open to American-born composers only. Compositions should be mailed to Van Denman Thompson, professor of organ, De Pauw University, Greencastle, Ind.

Mana-Zucca offers \$500 for a quintet (piano and strings) by an American composer. Manuscripts are to be sent to the secretary of the American Music Optimists, M. Gobert, 4 West 130th street, New York. The contest closes November 1, 1921.

The Matinee Music Club of Philadelphia offers \$200 in competition to American composers for a dramatic musical setting or an operetta, using for the text Henry Wadsworth Longfellow's poem, "The Masque of Pandora," with incidental solo parts, choruses for women's voices, and score for a string orchestra (including harp and piano). All manuscripts must be sent in as first-class mail matter by November 1, 1921. For further information apply to Clara Z. Estabrook, secretary, 620 West Cliveden avenue, Germantown, Pa.

Mrs. F. S. Coolidge offers \$1,000 for a string quartet, the winning composition to have its initial performance at the Berkshire Festival of Chamber Music in 1922 at Pittsfield, Mass. Manuscripts should be sent to Hugo Kortschak, care of Institute of Musical Art, 120 Claremont avenue, New York City. The competition will remain open until April 15, 1922.

The California Federation of Music Clubs announces that it will give prizes for the best compositions by California resident composers in two classes as follows: Class 1—Chamber music work; trio, quartet or quintet, for strings and piano in three or four movements. Prize \$300. Class 2—State song (words may be obtained from committee October 1, 1921). Prize for music, \$50. The competition is only open to composers who are citizens of the United States and have been residents of California for at least one year. The manuscript for the chamber music must be submitted on or before January 1, 1922, but no composition will be accepted earlier than December 1, 1921. All manuscripts must be sent, charges prepaid, to American Music Committee, C. F. M. C., office of L. E. Behymer, 705 Auditorium Building, Los Angeles, Cal.

The Circolo degli Artisti di Turin, Italy, in coöperation with the Double Quintet Society of Turin, announces an

international competition for a chamber music composition for all or part of the following instruments: First violin, second violin, viola, cello, doublebass, flute, oboe, clarinet, bassoon, horn, piano, harp. An indivisible prize of 5,000 lire will be assigned to the work which proves deserving of it. A second prize of 3,000 lire, to be divided or not according to the judgment of the jury, will be allotted to the work or works which are considered as being the next best after the first one rewarded. The limit for the receipt of manuscripts is fixed for December 21, 1921. Complete details of this competition will be found in the MUSICAL COURIER for August 18, page 20.

Two prizes are offered by the Paderewski Prize Fund. The first is for \$1,000 for the best symphony, and the second for \$500 for the best piece of chamber music, either for strings alone or for piano or other solo instrument or instruments with strings. This contest has been extended from September 20 to December 31, 1921, in order to allow competitors more time. Manuscripts should be sent to Elizabeth C. Allen, secretary of the Paderewski

Fund, at the New England Conservatory of Music, Boston, Mass.

SCHOLARSHIPS.

A department of musical composition, providing three scholarships, has been added to the American Academy in Rome. There will be one Prix de Rome winner in musical composition each year, the fellowship providing three years of residence and study in Rome, or two years in Rome and one year in Paris, for each scholarship. For further information write to William Rutherford Mead, 101 Park avenue, New York City.

Philip Berolzheimer, city chamberlain, and Mrs. Berolzheimer offer free organ scholarships at the Guilman Organ School. Candidates must be eighteen years of age or over, and all applications be in by October 1. Further particulars can be secured through Dr. William C. Carl, Hotel Van Rensselaer, 17 East 11th street, New York City.

Mrs. Perfield Resumes Work in New York

Effa Ellis Perfield has returned from the White Mountains where she closed her third successful summer school session and has already started classes for teachers at her New York studios in pedagogy, improvising, modulation and sight singing. She is also forming classes for the stressing of student work. Mrs. Perfield has extended an invitation to students and teachers to visit her classes and investigate the special course in which they are most interested.

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Note—Mr. W. J. Henderson devoted half a column in the New York Sun to praise of Mr. Hurlbut's book on vocal technique.

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MUSIC ON THE PACIFIC SLOPE

BOHEMIAN JINKS DELIGHTS A VERY LARGE AUDIENCE IN SAN FRANCISCO

Opportunity to Hear Echoes of Grove Play of 1921 Proves of Exceptional Interest to Music Lovers—Chamber Music Society of San Francisco Makes Important Announcements for Coming Season

San Francisco, Cal., August 31, 1921.—Every year one of the events most looked forward to by music lovers is the concert following the Grove Play, given by the Bohemian Club in its sequoia retreat on the Russian River. This year when the public was allowed to hear selections from "John of Nepomuk," by Humphrey J. Stewart, written around the play by Clay M. Greene, there was brought to the audience something of the spell of the grove and its enchantments that annually attracts club members and guests from all parts of the world to Nature's most wonderful theater in the heart of the redwoods.

Dr. Stewart's music is scholarly, even academic, yet its melodies have a spirit of freshness and beauty that puts into musical expression the message of the drama, built around the court of King Wenceslaus IV, gathered in a forest some leagues from the capital city of Prague, Bohemia, for the solemnization of Easter ceremonies and the holding of revels.

In the transition from one mood to another, from a religious reverence to the ironic song, sung by Hajek, the king's jester (William S. Rainey), "A Kingdom Without Wine," then on to the Bohemian dances, and closing with the fervor of a wild storm, Dr. Stewart has produced a work that will live long in the memory of those fortunate enough to have heard his score, especially under the magic of a starlit night.

The first part of the program presented selections from former Grove plays, the most delightful numbers being from the play of last year, the music of which was written by Ulderico Marcelli, a composer who is on the path that will lead him to world recognition.

NOTES.
The Chamber Music Society of San Francisco, founded six years ago by Elias Hecht, has made some announcements of exceptional importance for its season of 1921-1922, making this forthcoming season the most extraordinary in its history. The great success of this organization has made it necessary for Jessica Colbert, its energetic manager, to present the society in a much larger auditorium, for last season at every concert scores of people were turned away.

The Chamber Music Society will have as its personnel (under the direction of Louis Persinger), Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola, and Walter Ferner, violoncello. Walter Ferner is the only newcomer to the organization, taking the place of Horace Britt, who has joined the Letz Quartet in New York.

The success of presenting assisting guest artists last season—Godowsky, May Mukle, and the London String Quartet—has induced the management to make the six concerts this season all guest artist concerts, to be given according to the following schedule: October 11—E. Robert Schmitz; November 15—Arthur Rubinstein; December 19—London String Quartet; January 17—Harold Bauer, pianist; February 7—May Mukle, cellist; February 28—Myra Hess, pianist.

The Chamber Music Society has had favorable progress from the start. It always has maintained high ideals and has grown in excellence to such a degree that its position as one of the leaders in the world of chamber music is not only nationally acknowledged, but its reputation has

become well known abroad, and has placed California in the front rank in this highest form of musical art.

Mr. Hecht, in order to popularize this form of music, is enabled this season to fulfill his ideal; that is, these delightful concerts will be offered at a scale of prices that will be within the reach of all.
L. E. T.

THE COLLEGE OF MUSIC OF THE U. OF S. C. SHOWS RAPID GROWTH

Behymer's Boast—Philharmonic Plans—Frieda Peycke Returns—Notes

Los Angeles, Cal., August 28, 1921.—The high standard in music which has always been upheld by the College of Music of the University of Southern California has brought about an increasingly larger enrollment of pupils. The year which has just closed showed a gain of twenty-five per cent. in the attendance, and the prospects for this year bid fair to surpass those preceding. A most efficient manager, Arthur M. Perry, a musician and a business man as well, and a notable faculty are the strongest assets of the fine institution of learning which is receiving more and more recognition. While many of the faculty members have used their vacation periods for mental refreshment or holiday journeys, Mr. Perry has been kept closely confined to the college, owing to many important changes in the building.

Adelaide Trowbridge, teacher of piano, normal, ear training and harmony, has been studying with Schmitz at the Cornish School of Music, Seattle.

June Wellman, of the piano department, is studying with Harold Bauer, in New York.

Arnold Wagner, head of public school music, was in San Francisco with Percy Rector Stephens during his summer course, and Lilian Backstrand, of the voice department, has a six months' leave of absence, during which she will study with Percy Rector Stephens.

There is an increasing demand for larger quarters and

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there is a hope that in another year a building more adequate will be the home of the college.

BEHYMER'S BOAST.

With his customary vigor, L. E. Behymer is busy perfecting his plans for this year's musical activities, and he makes the assertion that no city in America will have the attractions at the price offered to the people of Los Angeles.

The Scotti Opera Company, coming as one of the early engagements, will eclipse its success of last year. Already there are many requests for tickets from nearby cities and a brilliant opera season is assured.

PHILHARMONIC PLANS.

Caroline Smith has secured an imposing array of stars for the soloists of the Philharmonic Orchestra concerts. Walter H. Rothwell, conductor of the orchestra, has been enjoying his vacation at Carmel-by-the-Sea, in the company of Mme. Rothwell, Mr. and Mrs. Thilo Becker, Mr. and Mrs. Louis Dreyfus and a number of other kindred spirits.

FRIEDA PEYCKE RETURNS.

Radiating delight and successful accomplishment, Frieda Peycke, well beloved composer of musical readings, has returned from an eastern tour which made some of her dreams come true. Not only were a number of her compositions accepted by eastern publishers, but she also had some successful records made for the Brunswick firm. The numbers chosen for the records were "Chums," "Annual Protest," "Woes of a Boy" and "Us Twins," and any one who has had the good fortune to hear Miss Peycke give these gems of her repertory will rejoice to know that many more people may be touched by these clever recitations of the episodes of boy life.

NOTES.

John Smallman, popular baritone, has resumed his busy days at his studio after a vacation with his family at Laguna Beach. His many friends are delighted with his improved health since his much needed rest.

Eva Frances Pike, president of the Music Teachers' Association, is resting and enjoying the delights of Bear Valley before resuming her many activities.

A visitor from the East, Leonore Mudge of Kansas City, is spending a month in Los Angeles. J. W.

Soder-Hueck's Promising Younger Pupils

Many of the younger singers studying with Mme. Soder-Hueck are preparing for future careers. Among them is a young sixteen year old Italian girl, Josephine Mautora, whom her teacher calls a "real find." She is the possessor of a coloratura soprano voice of rare quality and is musically intelligent and ambitious. A bright future is predicted for her. Micolini Febbararo, tenor, of Naples, Italy, with his fine quality of voice, and Frank Lafaresse, baritone, complete the trio of promising young Italian singers who are working with this well known teacher.

Others gaining valuable assistance at the Soder-Hueck studios are: Helen Lane-Kinsey, soprano, in light opera and concert; Florence Barton, mezzo alto, church soloist and recitals; Harry Welleck, tenor, church soloist and recitals; Evelyn Blaw, lyric soprano, church and recital work; Ronald Vanderbaget, tenor, recital work; Marguerite Bichel, lyric soprano, light opera; Hilda Witty, lyric soprano, light opera.

Among the professional singers who came to New York last season to gain a broader scope for the future, as well as artistic finish under Mme. Soder-Hueck's careful guidance, special mention must be made of a splendidly gifted singer, Marion Lovell, coloratura soprano, who hails from Boston and Providence, R. I. After several years' study and considerable church and recital work, she devoted the past winter to preparing her repertory and work on tone with Mme. Soder-Hueck in New York. As a result her voice has become remarkably flexible, having a G above high C in her range. She sings all the coloratura arias and has an extensive repertory. Miss Lovell, who last month received a flattering offer to go to South America, will be heard frequently next winter, making her Aeolian Hall debut in the fall.

Klibansky Finishes Western Summer Work

Sergei Klibansky, who has just finished his second season at the Cornish School as guest teacher, presented ten

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of his pupils in an interesting recital at that institution on the evening of August 26. The work of these students was representative of the high standards which Mr. Klibansky invariably holds to in the public work of his students, and the overflow audience gave evidence of its enthusiastic approval. Assisting on the program as accompanist and in a group of piano solos was John Hopper, who came into his share of the success and applause of the large audience. Mr. Klibansky has not only become a great favorite among the singers of Seattle, but his gracious personality has endeared him very much to a large social coterie. He will return to Seattle next spring, having become a regular member of the guest faculty of the Cornish School, and already his schedule is largely filled by students of this season who will return to continue work with him.

Ferenc Vecsey's Season Prolonged

M. H. Hanson announces that Ferenc Vecsey's stay in this country, which was originally planned to extend from November 1 to the end of January, has been prolonged to the end of February owing to the heavy bookings which have come in. Some of the congested time in the earlier months has been relieved by postponing his appearances with both the Philadelphia and Minneapolis orchestras until February.

As originally scheduled, Vecsey will open his season with a recital at Carnegie Hall on Tuesday afternoon, November 1. He will arrive in this country on the steamship George Washington on October 27. It is expected that Margit de Vecsey (his mother), and his accompanist, Dr. Walter Meyer-Radon, will accompany him.

Estelle Liebling Opens Her Season

Estelle Liebling, the soprano, has returned to New York and is preparing for a very active season. She has been en-

gaged by most of the symphony orchestras, and in her very first week is to sing on three successive days, twice at the Worcester Festival and once at the National American (Buffalo) Festival. Miss Liebling will give two New York recitals in October and November, and thereafter tour extensively until May.

Vladimir Rosing to Sail

Vladimir Rosing, whom England hails as one of the greatest tenors who have ever sung there, is sailing on the S. S. Aquitania on November 5 for his first American tour. His manager, Antonia Sawyer, announces that already much interest is being shown in this new artist and it is expected that his debut on November 25 in Aeolian Hall will be one of the gala nights of the coming musical season.

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AN OLD FIRM IN A NEW HOME

Clayton F. Summy Company, Publishers (1888-1921), Begins
Its Autumn Activities in New and Enlarged Quar-
ters at 429 South Wabash Avenue, Chicago

The reopening of musical activities this autumn finds the old established firm of Clayton F. Summy Co., publishers, in new and enlarged quarters. All the conveniences that customers had learned to depend upon in the old store have been duplicated in the new location, only vastly improved upon by the light of past experience. Here again musicians will have the privilege of trying over new music in the sound-proof music room, with two piano rooms instead of one. The selection tables with their wide choice of vocal and instrumental music—classified and graded for the use of teachers, students and musicians—have been extended in number and more conveniently arranged for practical use.

The Book Room and Magazine Corner is like a cozy living room, inviting one to linger and browse and ex-

change a word with fellow musicians. Across the aisle, the bulletin board serves to remind one of musical events about to take place.

The arrangement of the new store permits each department to dovetail perfectly with the other departments and thus, whether one is a city or out-of-town customer, one enjoys the benefit of this improved service which has been stripped of all possible delays.

But the real soul of Summy service is expressed not so much in these improved physical conveniences as in the spirit of service which the corps of men and women employees manifest toward their house and their customers. This spirit is by no means new; it started 'way back in '88 when Clayton F. Summy established on Madison street a music store for musicians, with the slogan: "Dealers in Music of the Better Class." Mr. Summy's ambition to deal only in good music to the exclusion of all that is cheap and vulgar, receives sympathetic cooperation from the men and women who are associated with him. This oneness of aim is not wholly accidental. Perhaps it is due to the exercise of rare judgment in selection on Mr. Summy's part, for in a house of this size there is an unusual proportion of em-

ployees who have been with the firm for many, many years and who have taken a coöperative and creative share in the upbuilding of the business under the personal supervision and leadership of Mr. Summy.

Mr. Summy still has with him his first clerk, Charles Knorr, who began work in the old Madison street store. Although Mr. Knorr left after a few years to pursue his successful career as a noted tenor and oratorio singer, still when the time arrived for Mr. Knorr to resume his business activities, the firm of Summy Co. presented the most congenial surroundings. And here Mr. Knorr is to be found every day, busy and useful.

The present efficient secretary of the company, Myrtle Hyland, began work as a stenographer to Mr. Summy. There is scarcely a department in the business in which at some time or other Miss Hyland has not served effectively, until today she carries the responsibilities of the credit department, a position in which her loyalty and devotion to the business acts as an incentive and inspiration to all who work with her.

Fifteen to twenty-five years of service is the rule rather than the exception among department heads at Summy Co. Among musicians Mr. Limbach is looked upon as an institution rather than a mere individual, so infallible is his vast information in regard to musical history and editions, foreign or otherwise. His unflinching generosity in sharing his wide knowledge has endeared him to all who are searching for some special musical information.

Roy Murphy spells the Mecca for all perplexed seekers after music for the church service. His own practical training in church choirs has given him a background which easily accounts for his reputation as an authority in his particular field of sacred music. Many a choirmaster and organist all over the country has reason to be grateful to Mr. Murphy for the patience and discernment he exercises in the selection of material for their many needs. In the realm of ensemble choral music and school music Mr. Murphy is equally at home and always has something to suggest to makers of programs of this type of music.

The retail department is under the management of A. Foster. Like all other heads of departments Mr. Foster has grown up in the business, his record being fourteen years. His musical training and experience as teacher of piano makes his advice to teachers of instrumental and vocal music of real value. His large personal following among teachers who appreciate his advice is evidence of the practicality of his suggestions.

Charles C. Deane is another employee who has been with the firm since 1907. He holds the unique record of being able without a moment's hesitation to produce any piece of music that is required. He is a haven of help to all the young clerks and he never fails them.

Another product of the Summy firm is Dave Smith who directs the mail order and wholesale departments. Upon being questioned, Mr. Smith admitted that he could produce no past other than from school to Summy Co., for here he has grown and developed for the past nineteen years into a capable department head. Mr. Smith's geniality is of such a contagious type that it is to be regretted that he functions in the mail order department, since thereby his out-of-town customers are deprived of the pleasant contacts which all enjoy who meet him personally.

Another Summy employee who graduated from school to this sheltering firm is Emma Neumann, who presides over the books in the office. Miss Neumann is one of those capable women whom one could visualize as gracing any position or situation, whether it be the home, society or the daily accurate routine of books in a business office. Many a tempting business offer has been made to Miss Neumann, but the Summy atmosphere seems to be one in which those who have taken root prefer to remain and grow into a usefulness, the aim and motto of which reflect the spirit of the founder and head, Clayton F. Summy—"We are helped by being helpful."

Mrs. Beardsley Resumes Work

Mrs. Randolph Beardsley is at home again and has resumed teaching at her studios at 332 West 85th street. Mrs. Beardsley, besides giving instruction in piano, is an exponent of the Effa Ellis Perfield pedagogical system



Olga Steeb—Piano



Edna Thomas—Mezzo



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THE GRIFFES GROUP

is an American concert company. It is composed of three young American artists each of whom has contributed importantly to American concert annals. It is named in honor of another young American, the late Charles T. Griffes, whose untimely death cut short a brilliant career as a composer. Its object is to give to American audiences the kind of a program they can understand, one which will engross for every minute of its duration because it is first of all an entertainment, and which will command their respect and commendation because it is comparable from the standpoint of art with the best that foreign artists can produce. Forty-two engagements, transcontinental, attest to the fact that the Griffes Group has made itself felt. Fifteen more engagements will complete the tour which is booked during January, February and March.

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Programs of Pittsfield Festival

The following are the programs for the Berkshire Chamber Music Festival, which will take place at Pittsfield, Mass., September 29, 30 and October 1:

Thursday, September 29, at 4 p. m.
The Letz Quartet, assisted by Hugo Kortschak (viola).
Beethoven—quartet in B flat major, op. 130.
David Stanley Smith—quartet in C, op. 46 (in one movement).
Brahms—quintet in G major, op. 111.

Friday, September 30, at 11 a. m.
The Barrere Ensemble of Wind Instruments, assisted by Alfredo Oswald, pianist.

Mozart—quintet in E flat, for piano, oboe, clarinet, horn and bassoon.
Leo Sowerby—quintet for flute, oboe, clarinet, horn and bassoon.
Bach—sonata in E major for flute and piano.
Domenico Brescia—suite for flute, oboe, clarinet, horn and bassoon (new, first time).
Vincent d'Indy—sarrabande and menuet.

Albert Roussel—divertissement, for piano, flute, oboe, clarinet, horn and bassoon.
Friday, September 30, at 4 p. m.
The Elshaco Trio.

Brahms—trio in B major, op. 8.
H. Waldo Warner—suite for pianoforte, violin and cello.
(Prize winning composition 1921).

Saturday, October 1, at 11 a. m.
Composers Program.
Leo Sowerby—suite for violin and piano, Leon Sametini and Leo Sowerby.
Selim Palmgren—Masquerade Ball, for two pianos, Selim Palmgren and Percy Grainger.

Henry Eichheim—Oriental Impressions, for piano, harp, four violins, viola, flute, oboe, bells and percussion, Henry Eichheim conducting.
Percy Grainger—pastoral from suite for two pianos, "In a Nutshell."
Cyril Scott—symphonic dance, for two pianos, Percy Grainger and Selim Palmgren.

Saturday, October 1, at 4 p. m.

The Detroit Symphony String Quartet, assisted by Ossip Gabrilowitch, piano, and Gaston Brohan, bass.

Beethoven—quartet in C minor, op. 18, No. 4.

Schubert—quintet, "The Trout," for piano, violin, viola, cello and bass.

Gutia Casini to Arrive Soon

In view of the many bookings for Gutia Casini, the cellist, his manager, M. H. Hanson, was considerably disturbed when, at the end of April, he cabled to say that, owing to his Russian citizenship, he could not obtain permission from the American Commission in Berlin to reënter the United States.

Mr. Hanson immediately proceeded to Washington and placed the details of the case before the proper authorities. The State Department, after investigating carefully, cabled its views to the American Commission at Berlin, and since then Casini has cabled Mr. Hanson that he was sailing as originally planned and will land in New York on the morning of September 17. His tour will start on October 1.

Papalardo Engaged by Gallo

Fortune Gallo has appointed Arturo Papalardo as chief conductor of the San Carlo Opera Company. Mr. Papalardo will make his debut at the Manhattan Opera House, conducting "La Forza del Destino." He is a graduate of one of the foremost Italian conservatories and has conducted opera in Italy, Russia, Brazil and twice on tour in the United States. His artistic temperament and thorough musicianship, together with a wide knowledge of operatic traditions, admirably fit him for his new post.

LaForge and Berumen at Aeolian Hall

On Thursday evening, September 22, a concert will be given at Aeolian Hall under the direction of Frank La Forge and Ernesto Berumen in conjunction with the Duo-Art piano. For this occasion Marguerite Schuiling, dramatic soprano; Charles Carver, basso, and Arthur Kraft, tenor, of Chicago, will be among the singers. Mr. La Forge and Mr. Berumen will furnish the piano numbers.

Dudley Buck Studio to Reopen

The Dudley Buck vocal studios in New York will reopen for the coming season on Wednesday, September 21. On

Monday and Tuesday, September 19 and 20, Mr. Buck will be at the studio to examine and consult with new students, when he will give them a candid opinion of their vocal possibilities. During the season fortnightly discussion classes will be held, at which students may ask questions and have any doubtful points fully explained. Recitals, lectures on technic, style, interpretation and musical history will also be given.

Celia Schiller Back in New York

Celia Schiller, a pianist who made her debut with the New York Symphony Orchestra but who has not been before the public for a number of years, returned to New York on September 7, in preparation for a season that will include two concerts at Aeolian Hall. Miss Schiller is the organizer of a trio called the Trio Classique of New York, the personnel of which is John Mundy, cellist; Maurice Kaufman, violinist, and Miss Schiller. On December 19 and February 27 the trio will appear at Aeolian Hall under the management of Haensel & Jones.

Varette Stepanoff Moves to Larger Quarters

Varette Stepanoff, the eminent pianist and teacher, who, for many years has been proclaimed in Vienna and Berlin as an authority on the art of piano playing, and who, at the solicitation of numerous pupils came to New York last fall to continue professional activities, found her studio inadequate to accommodate her rapidly growing classes, and in consequence has moved to larger quarters at 687 West End Avenue.

Van Yorx Reopens Studio

Theodore Van Yorx, well known tenor and vocal teacher, has reopened his studios at 22 West 39th Street, for the season of 1921-22. Mr. Van Yorx has every reason to look forward to a strenuous season as a large number of students from all parts of the United States have already enrolled.

Grace Hofheimer to Return to America

Grace Hofheimer, the young American pianist, gave a farewell dinner to some friends in Fontainebleau, France,

prior to her departure for Switzerland, where she will take a month's vacation, returning to America in October. The guests who were present were Paul Clark Stauffer, director of the Denver Conservatory of Music; Ernest Schofield, cellist; Ellsworth McLeod, pianist; John V. Walsh; pianist; Adair McRae, mezzo-soprano; Aileen McMillan, pianist; Dorothy Paco, soprano, and Helen Van Ende, violin.

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CHICAGO

(Continued from page 5)

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BURTON'S PUPILS IN RECITAL.

Maude Darling-Weaver, contralto, of Tucson, Ariz., and Frank Lynn Wilson, tenor, of Valparaiso, Ind., pupils of Arthur Burton, were among those heard recently in a recital given at the Methodist Episcopal Church. Mrs. Weaver's numbers were "When Night Descends," Rachmaninoff; "Ah, Love, But a Day," by Gilberte; "Song of a Heart," by Tunison; "Invocation to Eros," by Kursteiner; "Norwegian Love Song," by Clough-Lightner; "The Revelation," by John Prindle Scott; "Vale," by Kennedy Russell, and "The Awakening," by Charles Gilbert Spross. Mr. Wilson's contributions consisted of "When Celia Sings," by Moir; Gorden's "A Fat Lil' Feller, Wid His Mammy's Eyes"; "I Wept, Beloved," by George Hue, and two duets with Mrs. Weaver—Hildach's "Passage Birds' Farewell" and Harriet Ware's "Goodnight."

LOUISE ST. JOHN WESTERVELT BACK.

Louise St. John Westervelt has returned to Chicago after spending six weeks in Michigan, and is now busy teaching at the Columbia School of Music, which opened its fall term on Monday, September 5.

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F. Wight Neumann, well known impresario, who for many years has had offices in Kimball Hall, has removed same and is now located at 1435 Stevens Building, 16 North Wabash avenue.

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NEW YORK MAIL WANTS MORE MUSIC SPACE

Seeks to Equalize Sports and Arts in Attention Given
—Charles D. Isaacson Goes to the Mail

Coincident with the announcement that Charles D. Isaacson had severed his six years' connection with the New York Globe and had gone over to The Mail came the statement of Henry L. Stoddard, owner of the Evening Mail, that it is his firm intention to equalize the space given to arts and sports as rapidly as it can be accomplished without too great a shock to the readers. As it is, however, The Mail has guaranteed to music in Charles D. Isaacson's stewardship more space every day of the week, every week in the year, than has ever been attempted by any American periodical.

That the art has gained by this step a powerful weapon for the development of public support is easily understood. Under ordinary conditions, music is crowded into the little corner begrudgingly given to criticism, which in its turn, because of its academic construction and technical verbiage, limits its readers to the very little set of so-called musicians and musical experts. Now comes Isaacson to The Mail with about two columns a day average (one day a week with four or five), which means that this single newspaper alone will be running in one week more than most newspapers of the country run through the entire year.

Mr. Isaacson for six years has run his Family Music Department, first as a weekly feature and more lately as a daily. His style has been popular, seeking to entice the interest of the entire reading public. Out of the department sprang the famous Globe Free Concerts, of which over 1,500 have been given to date, to a total audience of about 2,500,000, with the cooperation of 3,000 distinguished artists, whose contribution to the cause of musical education, it is said, has in that procedure been over \$2,000,000 in services. The Isaacson theory has been to go out among the crowds who do not go to concerts and opera and tell them of the beauty and value of the great music, give them a few tastes and then having created the habit, trust to them to make a more musical America. He declared: "The future of American music is the development of the American audience." The missionary movement for art has been unique and most decidedly successful.

It was of considerable interest to many music lovers in the metropolis therefore when Isaacson was reported to have resigned from The Globe. His vast crowd of followers were disturbed and tried to discover what was going to happen. Finally The Mail came out with its announcements that an arrangement had been made which widened the scope of the great musical movement, guaranteed the largest amount of space ever devoted to music, and assured the continuance of the plan under the auspices of The Mail. Hereafter the concerts will be known as Charles D. Isaacson's Free Mail Concerts. On September 19, The Mail is issuing a great supplement devoted to the plans for the fall, and the first Mail Concert will be free to the public, at the Hippodrome, on September 25.

Henry L. Stoddard, owner of The Mail, states that he wants Isaacson to increase the allotment of space given to music, and to urge similar space for the other arts. "I will be the happiest man in the world when I see The Mail giving equal space to arts and sports," he is said to have declared. Mr. Isaacson, when interviewed, made the following statement in part on his change: "I have only appreciation and respect for my past connections. But I could not for the good of the people at large refuse to consider and accept the proposition of The Evening Mail, whereby this movement gains an impetus and aid which has never been equalled before."

Hammerstein Loving Cups Up at Auction

Two silver loving cups presented to the late Oscar Hammerstein by his stars in the spring of 1907 and 1908, it is said, were scheduled to be auctioned off this week at Darling & Co.'s rooms, along with other mementos.



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MUCH OF MUSICAL INTEREST IN PITTSFIELD

Pittsfield, Mass., August 30, 1921.—The Pittsfield Symphony Orchestra will give a concert in the auditorium of the First Methodist Episcopal Church, September 23. Josef LeMaire of the Metropolitan, who has conducted the weekly rehearsals of the orchestra during the summer, will direct. He has secured as soloist Emmeran Stoeber, cellist, formerly of the Berkshire String Quartet. Mr. Stoeber is spending the summer at the South Mountain Music Colony which was established by Mrs. Frederic S. Coolidge, of Chicago. The orchestra gave one concert last season and has given two already the present year, at the Majestic Theater.

Ivonne Vincelette gave a concert recently in Stanislaus Hall in Adams, her native town, for the benefit of St. Stanislaus Church. She has lately completed a tour of the Middle West in the title role of "Carmen." She sang selections from that opera and Nevin's "Mighty Lak a Rose." Her accompaniments were played by her teacher, Prof. M. E. Florio, of Toledo, who has a summer school of music in this city. Her audience presented her a mammoth bouquet of roses as a token of appreciation.

Ruth Deyo of Stockbridge is planning a piano concert tour of the country. Two years ago while on a trip to New York the door of a Pullman car closed on her finger and it was months before she was able to touch the keys. However, her old digital form has returned.

Margaret Dana, soprano, gave a song recital at the Mahaiwe Theater, in Great Barrington, for the benefit of the Visiting Nurses Association. She was assisted by Rosamond Reynolds, an aesthetic dancer. Mrs. Dana sang two groups of four songs and the garden scene from "Faust." Her first group comprised four classical songs by Veracini, Brahms and Mozart, while the second included four modern lyrics. Miss Reynolds's solo dances were the pantomime "Dance of the Nymphs" arranged by Kosloff and the "Intermezzo Ballet Russe" arranged by Mme. Paporello.

Announcement is made that the Berkshire chamber music festival will take place next month. This is the arrangement: September 29 at 4, Letz Quartet; September 30 at 11, Barrere ensemble of wind instruments; September 30 at 4, Elshuco Trio in performance of the prize composition; October 1 at 11, composers' program with Percy Grainger, Selim Palmgren, the Finnish composer, Leo Sowerby and Henry Eichheim who will be heard in renditions of their own compositions; October 1 at 4, Detroit Symphony String Quartet. Ossip Gabrilowitsch will play "The Trout"—piano quintet with members of the quartet.

Charles W. Isbell, of North Adams, who brought Gallucurci to the Berkshires for a concert Memorial Day, is arranging for the appearance of Frieda Hempel this fall. Fritz Kreisler and other famous stars are also to be booked under Mr. Isbell's management.

The Choral Art Society of which Anthony Reese, director of the South Congregational Church Choir, is the conductor, is to sponsor three concerts this season. Mabel Garrison, who was in Pittsfield last season under the same auspices, will reappear October 28. The London String Quartet will play March 7. It was heard in the Berkshire Chamber Music Festival last year. The quartet is to appear in Honolulu in January and February, and its first appearance after its return will be in this city. Guy Maier and Lee Pattison have been booked for a duo-piano recital in April. They were heard a year ago.

Jacques Gordon, of New York, violinist, who was in the city for several days, has gone with Robert Janeway, also of New York, to Blue Hills, Me., where he will spend the rest of the summer. Mr. Gordon formerly played in the Berkshire String Quartet. Before Mr. Gordon left Ulysse Buhler, pianist, had an evening for musician friends in honor of the young violinist.

Adeline Melrose, soprano, entertained guests with a song recital at Clinton Hall recently. Her accompaniments were played by Hildegard Hillberg.

A trio composed of Joseph LeMaire, violin; Nicholas Boorzinsky, cello, and William H. Adams, piano, is giving a series of Tuesday night concerts at Elmwood Court Inn.

Anthony Abarno of New York, of the Metropolitan Opera House Orchestra, and Mrs. Abarno have been guests of Mr. and Mrs. LeMaire at their villa, Haga, for several days.

Rachel Allabach of Toledo, a pupil of Prof. M. E. Florio, was assisted in her concert in the auditorium of the Masonic Temple by the LeMaire Trio composed of Josef LeMaire, William Adams and Nicholas Boorzinsky. Prof. Florio was at the piano. J. H.

Alice Gentle's Remarkable Teacher

Reasons galore are being advanced for the sudden rise of Alice Gentle, for beyond any question she has made a spectacular showing at the Ravinia Park Opera in Chicago this summer. All critics have commented at length and most enthusiastically upon it with the result that the lime-light is full upon the beautiful mezzo. Those who are close to her would have us believe that it is Cupid who is responsible for the exuberant beauty that has come to Alice Gentle's voice—for just before her recent triumphs she was married to a very popular member of the musical

profession, Jacob R. Proebstel, who was in charge of one of the opera tours Miss Gentle made last season.

However, Miss Gentle puts Cupid in his proper place. "Of course I sing well because I am very happy, but that is not the whole reason for the improvement which everyone is commenting upon and which is such a tremendous encouragement to any artist. I found a great teacher—an unusual teacher—he is a priest of the Roman Catholic Church. He was on a long vacation when I first saw him, having broken his health by overwork and was visiting the old Spanish missions. I was on a concert tour, which took me to a town near the famous San Juan mission, and he was in the audience. I met him after the concert. He complimented me, but he went on: 'You have a beautiful voice and you have the temperament of the Latins, but you sing like an English woman. Come to me and I will make you sing like an Italian.' That was about all the preliminary arrangement there was. I was not looking for a teacher, but his earnestness impressed me and something told me to accept his offer. I had always known that priests were highly educated men, not only in theology but also in other things. This one had made music, particularly vocal music, his special study since he was ordained. He knew Gregorian and other ecclesiastical music, had been a chapel master, and had trained many voices when he was a young man. We started at once, but I won't try to tell what my new, picturesque master has done for me. The critics and the public have discovered it."

November Dates for Ernest Davis

Ernest Davis, the popular tenor, will be in the West in November filling a number of concert dates. Kansas is Mr. Davis' home State, and he is a particular favorite there. Salina-Lindsborg and McPherson will hear him in November on return engagements. Besides these cities, the tenor will appear in other towns of Nebraska and Missouri.

Olive Nevin to Fill Pennsylvania Dates

Olive Nevin and Harold Milligan have been engaged by the Century Club of Scranton, Pa., to give one of their costume recitals, "Three Centuries of American Song," on December 5. On December 7 Miss Nevin will give a recital alone at Susquehanna University, Selinsgrove, Pa. Another new date for the Nevin-Milligan combination is in Rome, Ga., on May 1.

Amy Neill for Pittsfield Festival

Amy Neill has been engaged to play at Mrs. Coolidge's festival in Pittsfield, Mass., on October 1, when Henry Eichlein's composition, "Oriental Impression," will be given.

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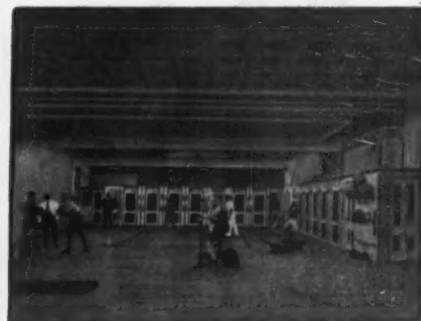
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Another attractive feature of Bush Conservatory is the excellent series of publications issued. The annual catalog is supplemented by special booklets dealing with the Conservatory dormitories, the Master School and the Schools of Expression, Acting, Dancing and Languages.

BURTON'S PUPILS IN RECITAL.

Maude Darling-Weaver, contralto, of Tucson, Ariz., and Frank Lynn Wilson, tenor, of Valparaiso, Ind., pupils of Arthur Burton, were among those heard recently in a recital given at the Methodist Episcopal Church. Mrs. Weaver's numbers were "When Night Descends," Rachmaninoff; "Ah, Love, But a Day," by Gilbert; "Song of a Heart," by Tunison; "Invocation to Eros," by Kursteiner; "Norwegian Love Song," by Clough-Leichter; "The Revelation," by John Prindle Scott; "Vale," by Kennedy Russell, and "The Awakening," by Charles Gilbert Spross. Mr. Wilson's contributions consisted of "When Celia Sings," by Moir; Gorden's "A Fat Lil' Feller, Wid His Mammy's Eyes"; "I Wept, Beloved," by George Hue, and two duets with Mrs. Weaver—Hildach's "Passage Birds' Farewell" and Harriet Ware's "Goodnight."

LOUISE ST. JOHN WESTERVELT BACK.

Louise St. John Westervelt has returned to Chicago after spending six weeks in Michigan, and is now busy teaching at the Columbia School of Music, which opened its fall term on Monday, September 5.

F. WIGHT NEUMANN MOVES.

F. Wight Neumann, well known impresario, who for many years has had offices in Kimball Hall, has removed same and is now located at 1435 Stevens Building, 16 North Wabash avenue. RENE DEVRIES.

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NEW YORK MAIL WANTS MORE
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Seeks to Equalize Sports and Arts in Attention Given
—Charles D. Isaacson Goes to the Mail

Coincident with the announcement that Charles D. Isaacson had severed his six years' connection with the New York Globe and had gone over to The Mail came the statement of Henry L. Stoddard, owner of the Evening Mail, that it is his firm intention to equalize the space given to arts and sports as rapidly as it can be accomplished without too great a shock to the readers. As it is, however, The Mail has guaranteed to music in Charles D. Isaacson's stewardship more space every day of the week, every week in the year, than has ever been attempted by any American periodical.

That the art has gained by this step a powerful weapon for the development of public support is easily understood. Under ordinary conditions, music is crowded into the little corner begrudgingly given to criticism, which in its turn, because of its academic construction and technical verbiage, limits its readers to the very little set of so-called musicians and musical experts. Now comes Isaacson to The Mail with about two columns a day average (one day a week with four or five), which means that this single newspaper alone will be running in one week more than most newspapers of the country run through the entire year.

Mr. Isaacson for six years has run his Family Music Department, first as a weekly feature and more lately as a daily. His style has been popular, seeking to entice the interest of the entire reading public. Out of the department sprang the famous Globe Free Concerts, of which over 1,500 have been given to date, to a total audience of about 2,500,000, with the cooperation of 3,000 distinguished artists, whose contribution to the cause of musical education, it is said, has in that procedure been over \$2,000,000 in services. The Isaacson theory has been to go out among the crowds who do not go to concerts and opera and tell them of the beauty and value of the great music, give them a few tastes and then having created the habit, trust to them to make a more musical America. He declared: "The future of American music is the development of the American audience." The missionary movement for art has been unique and most decidedly successful.

It was of considerable interest to many music lovers in the metropolis therefore when Isaacson was reported to have resigned from The Globe. His vast crowd of followers were disturbed and tried to discover what was going to happen. Finally The Mail came out with its announcements that an arrangement had been made which widened the scope of the great musical movement, guaranteed the largest amount of space ever devoted to music, and assured the continuance of the plan under the auspices of The Mail. Hereafter the concerts will be known as Charles D. Isaacson's Free Mail Concerts. On September 19, The Mail is issuing a great supplement devoted to the plans for the fall, and the first Mail Concert will be free to the public, at the Hippodrome, on September 25.

Henry L. Stoddard, owner of The Mail, states that he wants Isaacson to increase the allotment of space given to music, and to urge similar space for the other arts. "I will be the happiest man in the world when I see The Mail giving equal space to arts and sports," he is said to have declared. Mr. Isaacson, when interviewed, made the following statement in part on his change: "I have only appreciation and respect for my past connections. But I could not for the good of the people at large refuse to consider and accept the proposition of The Evening Mail, whereby this movement gains an impetus and aid which has never been equalled before."

Hammerstein Loving Cups Up at Auction

Two silver loving cups presented to the late Oscar Hammerstein by his stars in the spring of 1907 and 1908, it is said, were scheduled to be auctioned off this week at Darling & Co.'s rooms, along with other mementos.



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MUCH OF MUSICAL INTEREST IN PITTSFIELD

Pittsfield, Mass., August 30, 1921.—The Pittsfield Symphony Orchestra will give a concert in the auditorium of the First Methodist Episcopal Church, September 23. Josef LeMaire of the Metropolitan, who has conducted the weekly rehearsals of the orchestra during the summer, will direct. He has secured as soloist Emmeran Stoerber, cellist, formerly of the Berkshire String Quartet. Mr. Stoerber is spending the summer at the South Mountain Music Colony which was established by Mrs. Frederic S. Coolidge, of Chicago. The orchestra gave one concert last season and has given two already the present year, at the Majestic Theater.

Ivonne Vincelette gave a concert recently in Stanislaus Hall in Adams, her native town, for the benefit of St. Stanislaus Church. She has lately completed a tour of the Middle West in the title role of "Carmen." She sang selections from that opera and Nevin's "Mighty Lak a Rose." Her accompaniments were played by her teacher, Prof. M. E. Florio, of Toledo, who has a summer school of music in this city. Her audience presented her a mammoth bouquet of roses as a token of appreciation.

Ruth Deyo of Stockbridge is planning a piano concert tour of the country. Two years ago while on a trip to New York the door of a Pullman car closed on her finger and it was months before she was able to touch the keys. However, her old digital form has returned.

Margaret Dana, soprano, gave a song recital at the Mahaiwe Theater, in Great Barrington, for the benefit of the Visiting Nurses Association. She was assisted by Rosamond Reynolds, an aesthetic dancer. Mrs. Dana sang two groups of four songs and the garden scene from "Faust." Her first group comprised four classical songs by Veracini, Brahms and Mozart, while the second included four modern lyrics. Miss Reynolds's solo dances were the pantomime "Dance of the Nymphs" arranged by Kosloff and the "Intermezzo Ballet Russe" arranged by Mme. Paporello.

Announcement is made that the Berkshire chamber music festival will take place next month. This is the arrangement: September 29 at 4, Letz Quartet; September 30 at 11, Barrere ensemble of wind instruments; September 30 at 4, Elshuco Trio in performance of the prize composition; October 1 at 11, composers' program with Percy Grainger, Selim Palmgren, the Finnish composer, Leo Sowerby and Henry Eichheim who will be heard in renditions of their own compositions; October 1 at 4, Detroit Symphony String Quartet. Ossip Gabrilowitsch will play "The Trout"—piano quintet with members of the quartet.

Charles W. Isbell, of North Adams, who brought Gallin Curci to the Berkshires for a concert Memorial Day, is arranging for the appearance of Frieda Hempel this fall. Fritz Kreisler and other famous stars are also to be booked under Mr. Isbell's management.

The Choral Art Society of which Anthony Reese, director of the South Congregational Church Choir, is the conductor, is to sponsor three concerts this season. Mabel Garrison, who was in Pittsfield last season under the same auspices, will reappear October 28. The London String Quartet will play March 7. It was heard in the Berkshire Chamber Music Festival last year. The quartet is to appear in Honolulu in January and February, and its first appearance after its return will be in this city. Guy Maier and Lee Pattison have been booked for a duo-piano recital in April. They were heard a year ago.

Jacques Gordon, of New York, violinist, who was in the city for several days, has gone with Robert Janeway, also of New York, to Blue Hills, Me., where he will spend the rest of the summer. Mr. Gordon formerly played in the Berkshire String Quartet. Before Mr. Gordon left Ulysses Buhler, pianist, had an evening for musician friends in honor of the young violinist.

Adeline Melrose, soprano, entertained guests with a song recital at Clinton Hall recently. Her accompaniments were played by Hildegard Hillberg.

A trio composed of Joseph LeMaire, violin; Nicholas Boorzhinsky, cello, and William H. Adams, piano, is giving a series of Tuesday night concerts at Elmwood Court Inn.

Anthony Abarno of New York, of the Metropolitan Opera House Orchestra, and Mrs. Abarno have been guests of Mr. and Mrs. LeMaire at their villa, Haga, for several days.

Rachel Allabach of Toledo, a pupil of Prof. M. E. Florio, was assisted in her concert in the auditorium of the Masonic Temple by the LeMaire Trio composed of Josef LeMaire, William Adams and Nicholas Boorzhinsky. Prof. Florio was at the piano. J. H.

Alice Gentle's Remarkable Teacher

Reasons galore are being advanced for the sudden rise of Alice Gentle, for beyond any question she has made a spectacular showing at the Ravinia Park Opera in Chicago this summer. All critics have commented at length and most enthusiastically upon it with the result that the lime-light is full upon the beautiful mezzo. Those who are close to her would have us believe that it is Cupid who is responsible for the exuberant beauty that has come to Alice Gentle's voice—for just before her recent triumphs she was married to a very popular member of the musical

profession, Jacob R. Proebstel, who was in charge of one of the opera tours Miss Gentle made last season.

However, Miss Gentle puts Cupid in his proper place. "Of course I sing well because I am very happy, but that is not the whole reason for the improvement which everyone is commenting upon and which is such a tremendous encouragement to any artist. I found a great teacher—an unusual teacher—he is a priest of the Roman Catholic Church. He was on a long vacation when I first saw him, having broken his health by overwork and was visiting the old Spanish missions. I was on a concert tour, which took me to a town near the famous San Juan mission, and he was in the audience. I met him after the concert. He complimented me, but he went on: 'You have a beautiful voice and you have the temperament of the Latins, but you sing like an English woman. Come to me and I will make you sing like an Italian.' That was about all the preliminary arrangement there was. I was not looking for a teacher, but his earnestness impressed me and something told me to accept his offer. I had always known that priests were highly educated men, not only in theology but also in other things. This one had made music, particularly vocal music, his special study since he was ordained. He knew Gregorian and other ecclesiastical music, had been a chapel master, and had trained many voices when he was a young man. We started at once, but I won't try to tell what my new, picturesque master has done for me. The critics and the public have discovered it."

November Dates for Ernest Davis

Ernest Davis, the popular tenor, will be in the West in November filling a number of concert dates. Kansas is Mr. Davis' home State, and he is a particular favorite there. Salina-Lindsborg and McPherson will hear him in November on return engagements. Besides these cities, the tenor will appear in other towns of Nebraska and Missouri.

Olive Nevin to Fill Pennsylvania Dates

Olive Nevin and Harold Milligan have been engaged by the Century Club of Scranton, Pa., to give one of their costume recitals, "Three Centuries of American Song," on December 5. On December 7 Miss Nevin will give a recital alone at Susquehanna University, Selinsgrove, Pa. Another new date for the Nevin-Milligan combination is in Rome, Ga., on May 1.

Amy Neill for Pittsfield Festival

Amy Neill has been engaged to play at Mrs. Coolidge's festival in Pittsfield, Mass., on October 1, when Henry Eichlein's composition, "Oriental Impression," will be given.

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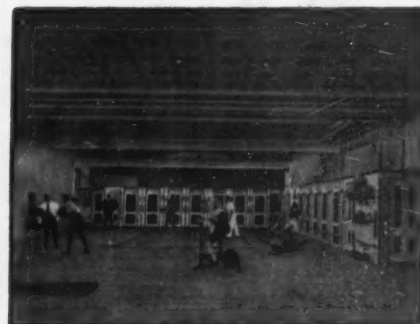
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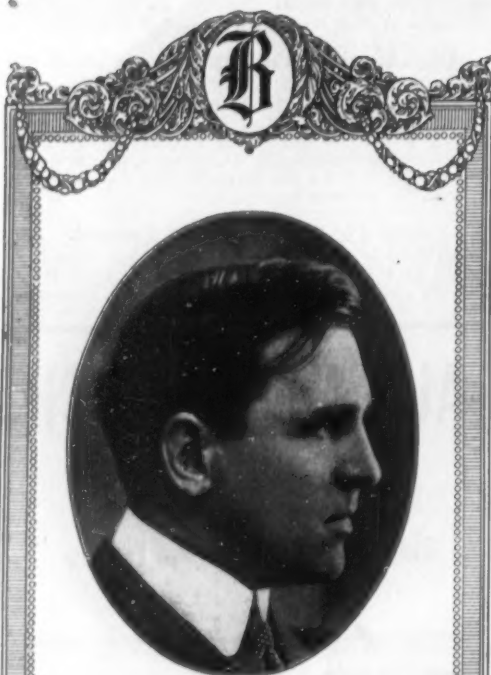
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New Conception of Music Study

Owing to the expressed appreciation of musicians, professional and amateur, in all parts of the country, Frederic Lillebridge is stressing his Intensive System of Music Study. For several weeks Mr. Lillebridge has been the guest at the home of his sister, Anne L. Goodhue, in Washington, D. C., and has given inestimable help to a number of her advanced pupils, pupils who knew nothing of the technic of the piano but who can now play at sight simple though classic little pieces.

Mr. Lillebridge's Intensive System of Music Study is based on ideals, their growth resulting in elimination from and reconstruction of the old traditional German methods of study. He strongly expresses himself against the "long practice hour" as something which dulls or fully kills the supreme in music—charm and spirituality. He states clearly that technic, though an all-embracing adjunct to any art, is not the basis of that art, usurping the place of culture and spirituality. Musical attainment by the student is only limited by the amount of effort set forth in concentration. Mr. Lillebridge claims that an average student can in eighteen months or two years of study of his Intensive System of Music Study acquire a thorough knowledge of musical essentials. He claims this because of applied right psychology. "To study," said he, "by the traditional methods heretofore given us is to lead the life of a drudge." On the other hand, since all parts of the human organism work together in perfect harmony, the correct method of learning music will be found to be simple, scientific and sure in its results. "The condition and result of music teaching today is," he says, "the combination of more or less good pedagogy with poor psychology. Without sound psychology the most brilliant musical education on the part of the teacher will not enable the student to realize his ideals." While the fundamentals of harmony can be mastered in a few lessons the study itself has been made profitless by being separated from the piano lesson of which it should form the most essential part. Mr. Lillebridge believes that musical compositions offer all necessary practice material. This thought is based on the knowledge that no formal study exactly fits any other piece, and also that a mind fatigued does not acquire. Reisenauer said: "The everlasting continuance of technical exercises is a ridiculous waste of time and a great injury." Receptivity is nil after the point of fatigue is reached. A student may have definite stimulus and interest and yet his mind fail to grasp and register.

Mr. Lillebridge is a recognized musical authority in St. Louis, his home, where his compositions have been rendered by the St. Louis Symphony Orchestra.

Ljungkvist Charms Swedish Audiences

Samuel Ljungkvist, tenor, was engaged as soloist with the Swedish Glee Club of Brooklyn (consisting of a chorus of forty), which left New York on May 31 last for Sweden, where it gave fifty concerts from June 14 to July 29. Throughout the entire tour the singers appeared before sold-out houses.

As an innovation, the party traveled in automobiles instead of by rail, preferring this means in order to enjoy the beautiful scenery. The party received royal honors all along the road, as newspaper reports preceded the advent. It was a common sight to see natives salute the visitors and throw flowers in their path. In every city reception committees, headed by the higher officials, were appointed to welcome the guests.

While in Stockholm, Mr. Ljungkvist and party were received by their Majesties King Gustav V and Queen Victoria.

Regarding Mr. Ljungkvist's success, several excerpts from leading Swedish newspapers are herewith reproduced:

He is the possessor of a high, well placed tenor voice of extremely beautiful timbre, and sings with artistic finish. His unusual breath control makes it possible for him to carry a phrase from forte to the most delicate pianissimo.—Gothenburg Morning Post, June 15, 1921.

Already his first number, sung with marked feeling and brilliant interpretation won the hearts of his audience. After singing "Titanis" by Wachtmeister, the applause was so intense that Mr. Ljungkvist responded with several encores.—Svenska Dagbladet, Stockholm, July 2, 1921.

Mr. Ljungkvist received a tremendous ovation. He uses his voice with real bravura, always maintaining its beautiful lyric quality.—Dagens Nyheter, Stockholm, July 6, 1921.

Seattle Appearance of Henriette Michelson

Henriette Michelson, of the Damrosch School in New York City, who has been in Seattle during the summer coaching some programs with Calvin Brainerd Cady, was heard in recital at the Cornish School on the evening of August 22, playing a Bach fantasy and fugue, a Beethoven sonata, op. 31, a Chopin group and some modern things of Debussy and Ravel. Miss Michelson is blessed with a very free technic and gives an interpretative idea that is entirely adequate from the standpoint of the mature artist. Rarely has the Bach fantasy been rendered locally with so great beauty and nice attention to its counterpoint as was that given in the rendering of Miss Michelson. Miss Michelson, who will remain in the city for some weeks, will be heard with the Coliseum Orchestra, under Arthur Kay, at the Sunday concert, playing the E flat concerto of Liszt.

Schelling Engaged by Minneapolis and Detroit Orchestras

Ernest Schelling will be one of the early soloists with the Minneapolis Symphony Orchestra, as he has been engaged for a pair of concerts on November 3 and 4. He will also be soloist with the Detroit Symphony Orchestra at a special Sunday concert to be conducted by Mr. Gabrilowitsch on February 5. Another date closed for Mr. Schelling during the past week is in the Great Artists' Series directed by Mrs. Franklyn B. Sanders in Cleveland on February 7. In addition to these recently closed orchestral dates Mr. Schelling will also play with the St. Louis and Chicago orchestras in February.

Six New York Appearances for Elena Gerhardt

Elena Gerhardt will appear at one of the concerts of the Beethoven Society in January. This will make the sixth New York engagement so far arranged for this artist.

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(1) An attractive study of Mme. Muratore (Lina Cavalieri); (2) the singer feeding the swans; (3) Lucien Muratore looking pleasant for the camera-man; (4) Mr. and Mme. Muratore, who will both sing with the Chicago Opera next season, having a little bite; (5) the two artists resting.

Muratore and Cavalieri at Exe

Lucien Muratore and Lina Cavalieri are spending their vacation at Exe, France. Every day at about 9 o'clock in the morning they plunge in the sea and swim for fifteen minutes; at 10:30 Muratore takes his lesson in painting, his friend Harry Lachmann being his teacher, and 1 o'clock finds them at luncheon. In the afternoon with Harry Saint Leger, his accompanist, Muratore studies his repertory for next season. Among the new roles he will sing will be that of Samson in "Samson and Delilah" which probably will open the Chicago Opera season; Avito in "L'Amore dei Tre Re"; Gennaro in "La Navarraise," and Werther in the opera of that name.

As to Mme. Muratore, after her swim she plays a set of tennis and then works on her repertory as she too has been engaged by the Chicago Opera Association to sing such roles as Thais, Charlotte in "Werther" and Tosca.

Frida Stjerna in San Antonio

Frida Stjerna, well known in New York, is staying in San Antonio, Tex., and may locate there permanently. If she does she will be one more of the many successful New York musicians who, allured by the charms of the Lone Star State, have decided to break away from the lights of Broadway and seek fame and fortune in the giant State.

Miss Stjerna came to New York from Boston some two years ago. In the Hub city she had been very successful; in fact, her work in Boston had attracted attention before she came to New York. Boston papers had given glowing accounts of her singing, and New York soon found these reports were justified. Miss Stjerna soon made many friends by her singing as well as by her charming personality. Although Miss Stjerna was in New York a comparatively short time, she had many appearances, among others at Chalif's, Wanamaker's, Ditson's (a joint recital with Frank Sealy, organist of the New York Symphony Orchestra) and many of the Globe concerts. Miss Stjerna also sang at the Swedish Church on Twenty-second street at the festival services, was a member of the choir of the Church of the Holy Communion, and soloist at the First Presbyterian Church, Rutherford, N. J. She was also successful as a teacher, her culture, intelligence and magnetism, combined with a wide experience and knowledge of the best in song literature of all nations, making her guidance invaluable for young singers.

Schirmer To Publish "Apocalypse"

It has just been announced that G. Schirmer will publish the "Apocalypse," which was given its first performance at the recent biennial of the National Federation of Music Clubs with such excellent results. The music is by Paolo Gallico, who won the \$10,000 prize offered by the Federation for the best musical setting of the libretto—the work of Pauline Arnoux MacArthur and Henri Pierre Roché. It is expected that the score will be out by January.

Home State to Hear Eddy Brown

During his early forthcoming tour Eddy Brown will fill a number of recital engagements in his home State of Indiana. Among the cities thus to be favored are Indianapolis, Greencastle and Lafayette. Mr. Brown's first tour of the season will also include Sandusky and Hamilton, Ohio; Allentown, Newcastle and Norristown, Pa., and concerts in Colorado and Wyoming.

Pavlowa to Present New Ballets Here

Four new ballets produced during the past spring and summer seasons in Paris and London will be added to Anna Pavlowa's repertory for the coming tour of her Ballet Russe in the United States and Canada under the direction of Sol Hurok, including two weeks at the Manhattan

Opera House, beginning October 31.

Mme. Pavlowa will also retain the more popular of the ballets which she presented formerly in this country, so the old favorites and novelties together will comprise a varied repertory of ten ballets. There will also be about thirty divertissements, about one-third of which will be new to North America. Consequently the famous Russian danseuse will be able to present a long series of performances in the larger cities without repetitions in the programs, and will not need to repeat any ballet or divertissement in a shorter engagement in a city where that particular selection was presented last season. Therefore each city visited both last year and this season will have an entirely different performance this time.

The new works upon which Paris and London have placed their approval since Mme. Pavlowa left our shores are "The Fauns," "Fairy Tales," "Dionysius," and a new Polish ballet.

"The Fauns" is not related to the work of a similar title already seen in this country. The newer ballet is arranged to music by Satz, and was produced for the first time last June at the Parc des Bagatelles, Paris. "Fairy Tales" is based on familiar nursery legends with Tchaikowsky's music, introducing "Little Red Riding Hood and the Wolf," "Jack the Giant Killer and the Ogre," "Puss in Boots and the Blue Bird," "Dionysius" is described as a spectacular novelty employing scenic and lighting effects originated by Monsieur Lipski in Paris, and new

to this country. For the Polish ballet, costumes and folk dances of Cracow, Warsaw, Galicia, Carpathia and other Polish districts have been adapted, with scenery by Drabik, who is known as the Polish Bakst.

Jaernnefelt and Palmgren to be Heard Here

Mikki Jaernnefelt, the Swedish soprano, and Selim Palmgren, Finland's composer-pianist, are to be heard in recital in New York independently and jointly.

SUMMER NOTES

Paul Stoeving, the eminent violin pedagogue and author, gave a lecture at Cornell University just before the close of the summer session, which was attended by two hundred students from all parts of the country. Teachers and musical supervisors expressed great enjoyment of the lecture, so much needed throughout the country. Professor Stoeving is resuming his teaching at the New York School of Music and Arts this week.

Emma A. Dambmann is en route for New York, via Yellowstone Park, having taught and given concerts in Los Angeles for two summer months, winning universal encomiums both as teacher and singer. She expects to resume her vocal classes in the metropolis about September 19.

Zilpha Barnes-Wood put on "Carmen" at Patchogue, L. I., August 31, with a fine orchestra, the Chalif Dancers assisting in the ballet. Belle Fromme, Lydia McGregor, Dorothy Adrian, Zella Taylor, Jacques Remson, William Tucker, Lemuel Kilby and others were in the cast, seventy people in all. The management was so delighted that a return engagement was arranged with "Faust" to be presented. Also, a representative of Bay Shore asked for a date there. The singing was all in English, as usual with Mme. Barnes-Wood's productions, the entire work being under her supervision.

Crimi Sails for New York

Giulio Crimi, tenor of the Metropolitan Opera Company, who has had a triumphant season at the Colon, Buenos Aires, S. A., sailed for New York on board the S. S. Huron of the Munson Line on September 2 and is due in this city about September 25. The singer will have about two weeks' rest before starting out on his first concert tour in America, which will cover ten of the largest cities of the East and Middle West.

Lucile Kellogg in Recital

Lucile Kellogg, dramatic soprano, who has just come under the management of Antonia Sawyer, gave a very delightful recital for the benefit of the "Fire Place Library" at Malcolm Fraser's studio, Brook Haven, L. I., on Friday evening, August 26.

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REVIEWS AND NEW MUSIC

(Oliver Ditson Company, Boston, New York, Chicago, London)

"A TRAGIC TALE" (Song)

By J. Bertram Fox

The Mozart Society, Mrs. Noble McConnell, founder and president, sang the setting for female voices of this same work at a concert during the season of 1920-1921 in the grand ballroom of Hotel Astor, and it was one of the notable hits of the brilliant affair. Small wonder, for it is extremely humorous, the Fox music bringing out the many comical incidents of the "Tale," which is nothing but a Chinaman's "pigtail." Thackeray wrote the poem, which tells of the owner's endeavor to change the place of this tail, "and have it hanging at his face, not dangling there behind him." He tries to accomplish this by turning him 'round and 'round and 'round:

All day the puzzled sage did spin;
In vain, it mattered not a pin,
The pigtail hung behind him.

The music is semi-Chinese in character, spontaneous, running along brightly, with snappy chords here and there, and a final hold on a high A (it is for high voice only) on the word "behind," descending suddenly an octave on the closing "him," all done accelerando. A good encore song, sure of effect.

**"I AM THE GOOD SHEPHERD" and
"TURN YE EVEN UNTO ME"**
(Sacred Songs)

By George B. Nevin

The Easton (Pa.) Nevin always writes with fluent ease naturally and musically, and these two songs will be found extremely usable. The first is taken from the "Scottish Psalter" (of about 1650), and begins recitative style, in minor, followed by a tranquil melody in the relative major key. Solemnity, confidence, and a final phrase marked "gloriously," with a slow close, are some of the high lights of the song, which is to be had for medium and low voice. Dedicated "To the memory of my mother." "Turn Ye" is for a voice of similar range. It reminds one of Buck at his best, which is high compliment, for it is full of melody, with excellent and well chosen harmonies, and eminently singable. In both songs the organ registration, indications as to stops, etc., are fully noted.

(Carl Fischer, New York, Boston, Chicago)

"FANDANGO" (for Piano)

By Andre Maquarrie

This composer must be an expert pianist, and if he keeps it up will become an expert composer, so full of fine variety and real coloring is this piece of a dozen pages, about grade 4, and sounding like Moszkowski at his best. A vivacious introduction is followed by a loudly played Spanish waltz movement, in which the reiteration of the dissonance which includes both A natural and A flat are noticeable, but not at all disagreeable. Then follows a soft, pretty, graceful, rhythmically complicated middle section, in a related key, with light but energetic (marked "fiery") passages, a development of the graceful and soft second melody; reckless abandon, and a faster close, with much fire, double rhythms, and a presto finishes the truly interesting work.

(H. Borelle & Cie., Paris, France)

"LAPINS" (Rabbits) (Song)

By Ch. Lagourgue

Once in a while an out-of-the-ordinary work appears from music publishers, and such is the case with "Lapins." Who ever before composed a song about rabbits, Welsh or otherwise? This work is a song for soprano or tenor, the original French poem by Th. de Benville, Englished by Elizabeth Harding, and it has accompaniment of piano, or the unique combination of four wind instruments, namely, oboe, clarinet and bassoon. It is a lively, descriptive song, graceful, somewhat like Massenet or Augusta Holmes, with a semi-staccato accompaniment. It is the second section which is unique, in a bass melody which is continuous, and entirely distinct from the vocal part, this melody being most graceful, gay, playful and having character. Various refined effects of expression are clearly indicated, and the song, if sung with appreciation, is sure of effect. Range from E flat, first line, treble clef, to G above. Other songs by this composer include "Grandfather's Song" (Victor Hugo), "Sentimental Moment" (F. Coppee), "Requiem" (Stevenson), and "The Mice and the Clock" (Delarue-Madrus).

Patton Honored in Worcester Reengagement

As has already been announced, Fred Patton, baritone, has been reengaged for the 1921 Worcester Festival, following his first appearance last year at this famous musical event. It is interesting to note in this connection that Mr. Patton is the first bass or baritone in nine years who has received the distinction of being reengaged for the year immediately following his debut at the Worcester Festival. In fact, during the sixty-three years of the festival's existence, only fifteen basses or baritones, out of the total of eighty-three, have previously received this distinction. Mr. Patton appeared last year in the role of Satan in Franck's "Beatitudes," and this year will participate in two performances, Stillman-Kelley's "Pilgrim's Progress," October 5, and Berlioz's "Damnation of Faust," October 6.

Van Emden Will Sing in Stockbridge

Harriet Van Emden, the charming lyric soprano, whose New York recital will be given in Aeolian Hall on the evening of November 10, will give a recital in Stockbridge, Mass., on the afternoon of September 22.

Sparkes and Britt to Give Joint Recital

Lenora Sparkes, soprano of the Metropolitan Opera Company, and Horace Britt, cellist of the Letz Quartet, will give a joint recital in Middletown, N. Y., on March 30.

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NEW YORK RECITALS ARRANGED

P. A. Yon and Party in Italy

Pietro A. Yon, wife and baby son, Mr. and Mrs. Henry F. Seibert and Powell Weaver comprised a joyous party on board the S. S. Dante Alighieri, which sailed for Italy on June 21, 1921. Messrs. Seibert and Weaver, artist pupils of Mr. Yon, accompanied him to Italy in order to continue their studies. Henry F. Seibert's interesting description of the trip thus far follows:

"To one who has never taken a sea voyage, the satirical remarks about seasickness are apt to produce a feeling of fear. The voyage on the Dante Alighieri, which left New York June 21 for Genoa, Italy, was contrary to all predictions of friends. For two weeks on the Atlantic and the Mediterranean the sea was as calm as a lake. A more restful vacation could not have been desired. Such a pleasant voyage to Genoa was the good fortune of Pietro A. Yon and family, H. F. Seibert and wife and P. Weaver.

"The party landed in Naples July 3 and left July 4 for Genoa. The trip along the coast was most delightful and thrilling. A band on board another boat in port welcomed the Dante at Genoa. After a night in that modern and progressive city, and then a trip of four hours by rail, the party arrived in Turin. The stay in Turin was only a few hours' duration. The church where Don G. Pagello plays was seen. En route through Italy, two automobiles took the party through Turin toward the Italian Alps, and finally, after a journey of two hours, arrived in Settimo Vittone, the home and birthplace of Mr. Yon. The villa is ideally situated in the mountains.

"Mrs. Seibert and the pupils live in an apartment of seven rooms in a castle of mediaeval times. The castle overlooks the beautiful Aosta Valley. The life is very quiet and of a rustic nature. The pursuit of study and work without distractions is most pleasant.

"Mr. Yon gives his pupils three lessons a week in organ and three in composition. The organ practising is done in a quaint little church, a short distance away from the Castello. In addition Mr. Yon has arranged a course in piano



PIETRO A. YON,

and two of his artist pupils, P. Weaver and H. Seibert, on board the S. S. Dante Alighieri, sailing for Italy.

technic which is given in connection with the organ work. Italian lessons are also included in the curriculum. In the mountains around Settimo an opportunity is given to view the Italian peasant life. Their houses are in the most secluded places all through the mountains.

On Sunday, July 24, at the "Feast of the Madonna," Mr. Seibert played at the mass in the church at Settimo Vittone. He played numbers by Bach, Pietro A. Yon and Ralph Kinder. The people of Settimo were very gracious in their compliments. On Thursday, July 21, Constantino Yon and Mr. Weaver journeyed to Turin, returning with a very favorable impression of this noted city.

All are looking forward to the tour through Italy, when Mr. Yon and his two pupils will meet and play for some of the noted Italian musicians. A recital to be given in Milan is being planned for Mr. Weaver and Mr. Seibert. Sailing is being arranged to arrive in America October 1.

Grace Bradley Scores in Buffalo

Grace Bradley, contralto of the Metropolitan Opera Company, assisted by the Buffalo Symphony Orchestra, made her first appearance in Buffalo. Her operatic number in costume and with scenery, together with other familiar

arias, brought out an overly generous response from a large and critical audience. The critics said of her:

It was when Grace Bradley of the Metropolitan Opera Company sang her arias that the Buffalo Symphony Orchestra found itself at its best. It fairly breathed with the great singer whose powerful contralto voice rang out clear and beautiful.—Buffalo Inquirer, August 26, 1921.

Grace Bradley was heard in the love scene from "Samson et Dalila" and arias from "Ballo in Maschera." Her powerful contralto voice was wonderfully effective.—Buffalo Courier, August 26, 1921.

William S. Brady Returns from Europe

William S. Brady has returned from a two months' sojourn in Paris and Munich, and has resumed teaching at his studio, 137 West Eighty-sixth street.

While in Paris and Munich, Mr. Brady discussed the operatic situation with numerous agents because he believes



W. A. Wolff Photo

WILLIAM S. BRADY

that Americans can now again go abroad for debuts, and is firmly convinced that the American voice is second to none in the world. In Paris, he said, one of the leading agents remarked that there is a shortage of really fine voices, and that an American with an exceptional voice would find an exceedingly good chance in France. In Munich Mr. Brady was told by people in authority that the American debutants could again begin a career on the German operatic stage. Mr. Brady also had the rare good fortune in Munich to meet Anton Von Fuchs, who has for so many years been the artistic director of the Munich Opera. Mr. Von Fuchs was at the Metropolitan Opera House in 1903 and spoke enthusiastically of his work here. Mr. Brady further remarked that Caruso's death was the subject of conversation in musical circles. The papers were full of eulogistic articles and his pictures were all over the Bavarian capital.

The opera performances, especially of Mozart works, were for the most part excellently given. Of the individual artists, the basso Paul Bender stood out preeminently, and the much beloved Ivogün was a great favorite, but the company is evenly balanced and has, above all, the benefit of a deeply appreciative public. Mr. Brady said: "I found Americans in large numbers wherever I went. Conditions

musically in both cities seemed to me much the same as before the war. The opera was crowded, and it was always difficult to secure tickets unless one went for them a week in advance."

Reifsnnyder Reopens Philadelphia Studio

Agnes Reifsnnyder reopened her vocal studios in the Baker Building, Philadelphia, on September 9. Miss Reifsnnyder has a large class of students enrolled for the 1921-22 season.

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Scaffi Grand Opera School

The Scaffi Grand Opera School, established over six years ago, will still be found in the Kimball Building, Chicago. This school has had the constant supervision of its director, Maurizio Scaffi, who has had, it is said, the advantage of voice culture under the best masters in Italy—among them being Cortese, Cataldi and Sabitini, the latter the teacher of John McCormack. Mr. Scaffi has also had tuition under some of the best teachers in Paris and Berlin. Among other companies, he has been a member of the Royal Italian Grand Opera at the Rossini Theater, Venice, Italy, singing leading lyric tenor roles and is an able stage director and coaches in Italian, French, German



MAURIZIO SCAFFI

who established the Scaffi Grand Opera School in Chicago six years ago. (Photo by Chambers.)

and English, with equal facility, thus presenting an unusual equipment. In his methods of teaching he employs initiative in keeping with the character of the voice or stage ability of each pupil instructed. It is apparent that Signor Scaffi exerts a power in his tuition which compels adherence to his instructions as each and every pupil who has been under him seems to be marked with the individuality of his method. The largely increased roll of pupils of the school this season speaks volumes for its success. Signor Scaffi is a gentleman of pleasing personality, dignified bearing and is modest in his statements. Among some of his most promising pupils being fitted for grand opera are Helen Kollus, soprano; Maria Bauer, soprano; Christ Helfrich, basso, and John Taylor, tenor. Many others are being prepared for concert and operatic appearances.

Signor Scaffi specializes in voice placement and breathing as a scientific development. He also sings with his pupils during instruction and also in recitals. Teachers, artists and artist-pupils are always welcome to come to his studio. He is arranging for several important operatic recitals during the coming season.

Ted Shawn Costume Dances

Ted Shawn, who is appearing in concert for the first time, is presenting a remarkable program. His vaudeville, pageant and straight dramatic experience have made him a master in the art of program arrangement, and from the layout there ought not be a dull moment, for there is variety enough to satisfy even a jaded taste. Under costume dances we find seven types, as follows: Siamese, Egyptian, Japanese Spear Dance, Valse Directoire, Group of Spanish Dances, Suite of Aztec Dances from the Aztec ballet "Xochitl," by Ted Shawn, and the famous American Indian dances, the "Xochitl" music having been specially written by Homer Grunn.

Here is Ted Shawn at his best in the virile impersonations of other races and people, running the gamut from the savage to the aesthetic courtier of the Directoire period. Shawn reveals splendid technic and spirit. He will be assisted by three of his pupils, Martha Graham, a dancer who has considerable reputation, and Betty May and Dorothea Bowen, who for two years were solo dancers with the Ruth St. Denis Concert Dancers. Martha Graham is not only an excellent dancer but is possessed of much personal charm, while the two little concert dancers have established themselves. Louis Horst, who has been for several years associated with Ruth St. Denis and Ted Shawn as musical director, will be at the piano. He is well and favorably known both as a pianist and director. J. S.

Nellie and Sara Kouns to Return to Topeka

Nellie and Sara Kouns, whose recital in Topeka, Kan., last March was one of the outstanding events of the entire season there, have been reengaged for another joint recital in the same city on February 17.

Appletons to Publish Ethel Newcomb's Book

Ethel Newcomb, the American pianist, will return to New York next month to edit the proofs of her new book on Leschetizky which is to be published by the Appletons.

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Photo by Humes

THE SUMMER CLASS OF A. Y. CORNELL

The A. Y. Cornell Summer School Class Closes Successful Season

The 1921 Summer School Class of A. Y. Cornell of forty-two students who attended the session held at Round Lake, N. Y., closed on August 15, it being the most successful in the school's history. The picture shows (right to left): First row—Edith, Minich, soprano, Round Lake, N. Y.; Elizabeth Graves, soprano, Yanceyville, N. C.; Grace Beaumont, soprano, Cohoes, N. Y.; Emily Penick, soprano, Lexington, Va.; Mozelle Myers, soprano, Danville, Va.; Ethel Miller, soprano, Brooklyn, N. Y.; Emily Brown, soprano, Schenectady, N. Y.; Berta Jobes, soprano, Jamaica, N. Y.; Genevieve Garrette, soprano, Hurricane, W. Va.; Erna Hess, soprano, Brooklyn, N. Y.; Edith Clark, soprano, vocal teacher, N. Y.; Angelica Randall, contralto, Albany, N. Y. Second row—Eulalia Coxie Dow, soprano, vocal teacher, Wilkesbarre, Pa.; Lillian Shephard Willis, soprano, Herkimer, N. Y.; Clare Chalmers, soprano, Holyoke, Mass.; Elma Carey Johnson, soprano, vocal teacher, Philadelphia, Pa.; Beulah Duncan, soprano, vocal teacher, Waco, Tex.; Emma Reeves, contralto, vocal teacher, Harrisburg, Pa.; A. Y. Cornell, director of the school; Adelaide Campbell, contralto, vocal teacher, Hollins College, Va.; Belle Robinson, contralto, vocal teacher, Lima, Ohio; Rosa Baade, soprano, Waco, Tex.; Mayme Forkel, soprano, Waco, Tex.; Bertha Lighthall, soprano, Round Lake, N. Y.; Sara Van Hoesen, soprano, Schenectady, N. Y. Third row—Paul Young, baritone, New York, N. Y.; Albert Cook, basso, New York, N. Y.; Frank Hardman, tenor, vocal teacher, Penna. State College of Music, Meadville, Pa.; Clarence K. Detke, baritone, vocal teacher, Canton, Ohio; Albert Gifford, baritone, Newark, N. J.; Howard Thomas, tenor, Holyoke, Mass.; Ralph Spittal, tenor, Springfield, Mass.; Mead Crooks, tenor, Akron, Ohio; Joseph Kvitsky, tenor, Westfield, Mass.; Harvey Lidstedt, tenor, Hartford, Conn.; Ralph Selch, tenor, Round Lake, N. Y.; Thomas Sullivan, tenor, Pittsburgh, Pa. On the railing—Artur Platz, tenor, vocal teacher, Little Rock, Ark.; Ethel Spaulding, contralto, St. Louis, Mo.; Pearl Crooks, soprano, Akron, Ohio; Elliot Shaw, baritone (hear Victor Records), New York, N. Y.

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Strauss' Programs

From a strictly musical and artistic point of view the programs to be presented by Dr. Richard Strauss during his forthcoming visit to America promise to be among the most interesting features of the season.

Quite naturally a major portion of the compositions to be produced by Dr. Strauss will be selected from his own master works. The famous "Life of a Hero," "Don Juan" and "Death and Transfiguration," which were featured on many of the orchestral programs in New York last season, will be given early presentations.

Dr. Strauss has selected Bronislaw Huberman, the violinist, who comes to America for an extensive tour this season, to give his violin concerto its premiere performance in America. Mr. Huberman will play Dr. Strauss' concerto at one of the three subscription concerts to be given at the Metropolitan Opera House.

Dr. Strauss' chamber music compositions will be given in intimate form at a special concert at Town Hall when Mr. Huberman will again participate, as will also Elisabeth Schumann and Willem Willeke. This promises to be a song and chamber music concert of rare interest, as probably it will be the occasion when Dr. Strauss will elect to present several of his songs never before sung in America. He will also produce at this concert for the first time in America his quartet for piano, two violins and cello.

Besides the orchestral works mentioned above, Dr. Strauss has chosen the following of his better known works for presentation at the various orchestral concerts to be conducted by him: "Till Eulenspiegel," "Salome's Dance," "Domestica Symphonie," "Don Quixote" and "Alpine Symphony." Seven Beethoven symphonies also will be included in the programs as well as works by Mozart, Weber, Wagner, Berlioz and Debussy.

Of the Strauss songs it seems that practically all of the well known ones will find places on the programs to be given by Claire Dux and Elisabeth Schumann.

Collier's, Main Street and St. Olaf Choir

Some weeks ago Collier's Weekly brought out an interesting article by William Allen White entitled "The Other Side of Main Street," and St. Olaf Lutheran Choir was

quoted as "a strong factor of the other side." Of course, hailing from a little Minnesota town, as it does, a storm of protest reached Collier's from readers in Minnesota because inadvertently the article spoke of Northfield, Mass., and of course Minnesotans are mighty proud of their little college town and of their St. Olaf Choir.

In the current issue Collier's editorial makes restitution by printing the following article:

MAKING RESTITUTION

The defense of the small town which William Allen White recently made in Collier's under the title "The Other Side of Main Street" evidently voiced the mind of a multitude. Our mail has been witness to an explosion of relief and thankfulness and of pride in the home town. But to do justice we must take from Northfield, Massachusetts, the St. Olaf Choir and return it to Northfield, Minnesota.

Bertrand de Bernyz Receives Tribute

Major Robert Starr Allyn, Judge Advocate General, Veterans of Foreign Wars, chairman of the Vacation Camp Committee for Disabled Soldiers, has sent the following self-explanatory letter to Bertrand de Bernyz, founder and director of the Music Temple of America, Inc., which is making a drive to raise \$6,000 for Camp Comrade:

My dear Professor:

On behalf of the Vacation Camp Committee I want to thank you for your check for \$150, the result of the concert held by the Music Temple at the Hotel Majestic on August 30. The Committee greatly appreciates your assistance and that of the artists who so generously gave their services.

I was extremely sorry that I could not be present at the concert. It was reported to me that the concert was a wonderful artistic success. Col. Norbert R. Pendergast told me that it was one of the most beautiful concerts he ever attended. Please extend to your artists the sincere thanks of our committee.

I wish it were possible for me to be present at the concert to be given at Bayshore, L. I., next Sunday, but I shall be obliged to be out of town. You may count on me to be present at the Hotel Majestic on September 7 unless something unforeseen occurs.

Sincerely yours,

(Signed) R. S. ALLYN.

Marianne Brandt Dead

Marianne Brandt, a noted singer in grand opera in Europe and this country forty years ago, died in Vienna last July. In 1884 the late Dr. Leopold Damrosch brought Miss Brandt to New York when he was directing opera here. She sang under his management several years and later appeared in opera here under his son, Walter Damrosch. Before coming to America she had appeared in Bayreuth under Richard Wagner. Miss Brandt's greatest success in this country was in "The Prophet," but she sang frequently in many other operas.

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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

A SMALL LIBRARY.

"I shall be very glad if you will tell me what are the best books for a graduate in piano, one who is starting a small library?"

To a request for a list of books for the small library, a letter in answer was received, containing the following comment: "It is a laudable ambition for the piano graduate to form a small library of books and a great stride towards comprehensive musicianship, if he actually peruses them. To form a small library of books on music is after all a personal matter of taste and interest." The following are some of the books suggested: Dunstan: Cyclopedic Dictionary of Music and Musicians, containing biographical data, explanation of terms, forms, etc., etc. Upton: Standard Symphonies and Their Meaning, Concertgoer's Guide. Pratt: History of Music, Tappan-Goeschius: History of Music. Montague-Nathan: History of Russian Music, supplementing the general histories which scarcely touch this field. Strakosky: Lives of Great Composers. Lavignac: Music and Education, an epitome of musical history in all its more important phases. Bie: History of the pianoforte. Krebbs: The Pianoforte and Its Music. This list should give you a fine start in your library and prove of great interest.

FRANCOIS GUILLMONT.

"Can you give me any information regarding Francois Guillmont? Who he was, where he lived and what did he do, place of birth and year. I have a violin bearing the inscription 'Francois Guillmont, Als le Chapelle.' Any information you can give will be appreciated."

The Information Bureau does not find the name of Francois Guillmont in any of the musical dictionaries, nor in the violin list of old and modern makers. It may be that someone knows of this person, and any information will be received with thanks. The only name that appears to bear any resemblance to the one you ask about is that of Francois Guillaume, who lived in Paris during the 18th century. He was a harp maker; whether he also made violins does not appear.

INTERNATIONAL COPYRIGHT.

"Will you kindly give me full information regarding getting a song International Copyrighted? What are the costs and security, etc.?"

If you will write to the Library of Congress, Copyright Office, Washington, D. C., asking for the Copyright Laws, you will receive a book giving all the information you require, with the latest additions to these laws. All your questions will be answered in that book.

PICTURES OF MUSICIANS.

"Where can I procure pictures of some of the musical artists, pictures or photographs suitable for framing, say 6 x 10 or 10 x 12 inches in size to be used in my music room?"

The Bain News Service, 255 Canal Street, New York City, can probably supply the pictures you require. They have formal, informal of any size. There is a store in the Metropolitan Opera building on Broadway that has a stock of photographs of the opera singers.

LAZZARI.

"What is the correct pronunciation of (Caroline) Lazzari?" According to the musical dictionaries, the name Lazzari is pronounced lah-tah-re, accent on second syllable, the a and e both broad.

PIANO PROGRAMS.

"Will you be kind enough to tell me something about what a piano program should contain? Do you think people like to hear classical music or something lighter? I am about to start on my public career and would like to have your opinion."

The Book of Musical Thoughts says: "The program of a piano recital is usually made to cover the three epochs of musical thought. It opens with a composition by Bach, who represents the School of Counterpoint. Then follow numbers by Beethoven, Mozart and their contemporaries standing for the classical school and the Sonata form. A third group includes Schumann, Chopin, Liszt and others, representing the modern school." There you have the foundation for your programs and experience will tell you what the public require. It can however be taken as a fact, that the public prefers good music. When request programs are sent in, it is always the classical that is asked for.

SUPERVISOR OF MUSIC.

"I am a supervisor in a western town where music is being started and I should like to learn of some helpful books, especially appreciation material."

Edward Dickinson: The Art of Listening to and Appreciating Good Music, published in London by W. Reeves. The American edition is published under the title of "The Education of a Music Lover." Clarence Hamilton: Music Appreciation, Based Upon Methods of Literary Criticism, published by O. Ditson & Co., Boston. Ernest Markham Lee: On Listening to Music. Percy Scholes: The Listener's Guide to Music, with a Concert Goer's Glossary. Walter Raymond Spalding: Music: An Art and a Language, published by Arthur P. Schmidt, Boston. Thomas Whitney Surratt and Daniel G. Mason: The Appreciation of Music.

SHALL SHE CHANGE?

"I have been studying violin for the past two years, in the summer, taking one lesson a week, but in the season, two. My teacher is a graduate from Europe and I like him as a teacher very much. I have studied violin with him from the very beginning. He will not allow a note to be played out of time; they must be clear and in time before he will allow me to go ahead. What I would like to have your advice about is this: Some people have told my parents that it will not make any difference how fine I play; should I some day play before the public, I will not be looked upon as very much because my teacher does not advertise for scholars and is not known. Do you advise me to quit him and go to some teacher who is well known by the public and is an advertiser? I must have this advice to show to my people so they can convince others, or I shall have to get another teacher. I have heard his men scholars play and they play 'great.' He has one pupil who is over six feet tall and it is wonderful to hear him play."

From the list of what you have studied, enclosed in your letter, it seems as if you must have made good progress in the two years you have studied with your present teacher, who has brought you along so well. What does it matter if you do study with someone unknown? When you come before the public the critics will judge you by your work, not by the name of some great man, and if you need to be bolstered up by such means as that, your talent is not worth much, nor will you be able to "make good" with the public. If you are satisfied with your teacher and feel you are advancing all the time in your profession, why change? Do those who have advised your parents know all about public work? Are they in the profession, or is their advice so valuable that your whole course of study must be broken up and a new system entered upon? If you were dissatisfied, if you did not feel you were being well taught, that is another thing. It would take you some time to become accustomed to another teacher, and those teachers might be quite different from the one you have learned. From your letter the Information Bureau gathers you have a good teacher. Better let well enough alone. When that teacher says you are ready for public work, you will find you must depend upon yourself for your success; if you are a good violinist, you will succeed. It is quite true that the names of teachers carry weight but the reason is easy to explain. The pupils of those teachers have always made good, so the pupils he or she sends out are expected to be well trained and ready for public work, not making appearances when only half educated in their profession. You have apparently studied faithfully and love the work, while not being allowed to advance until the lesson is learned perfectly, is a great recommendation for your teacher. You know what you are doing and now to do it. If you keep on studying as thoroughly, you cannot help doing good work.

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Three Ivor Novello Plays Produced in London

On August 29 a new musical comedy by Ivor Novello was scheduled to open in London at the Royalty Theater, the cast to include Marie Blanche, Cicely Coustneidge,



Photo by Bertram Park

IVOR NOVELLO,

English composer, who is coming to America.

Phyllis Dare and Jack Hulbert. Mr. Novello's second show is to have its première the middle of September at the Adelphi and will number among its cast Edith Day, the American actress, who starred here in "Irene" and has won new honors in London recently. A third play from the pen of this prolific composer will open on October 8 at the Prince of Wales Theater. As soon as these shows have been started well along the road to success, Mr. Novello will sail for America to join his mother, Clara Novello Davies, who is teaching in New York, and will remain here for some time, during which several of his plays will be seen here.

National American Music Festival, October 3 to 8

All eyes are watching with interest the announcements of the forthcoming National American Music Festival, to be held this year at Buffalo, New York, October 3 to 8, inclusive, at Elmwood Music Hall; there will be three sessions daily. Among the prizes offered are: \$450, young artists' contest; \$300, church choir contest; \$100, church quartet contest. The list of American composers represented on the programs are too many to mention in detail, but appended is a list of the artists and festival attractions scheduled: Sopranos—Ruth Helen Davis, Florence Hinkle, Maude Lewis, Estelle Lieblich, Idelle Patterson, Virginia Van Riper, Grace Wagner; contraltos—Mina Hager, Emma Roberts, Delphine March, Kathryn Meisle, Cyrena Van Gordon; tenors—Paul Althouse, Arthur Hackett, George Hamlin; baritones—Cecil Fanning, Ralph Leo, Arthur Middleton, William Phillips. Instrumentalists—Robert Braun, pianist; Elsie Devoc, pianist; Mildred Dilling, harpist; Katherine Eyman, pianist; Hallett Gilbarte, composer-pianist; Ruth Kemper, violinist; John Meldrum, pianist; Geoffrey O'Hara, composer-pianist-singer; Lucelle Orell, cellist; Mme. Sturkow-Ryder, pianist; Albert Vertchamp, violinist; Zetta Gay Whitson, violinist. Organizations—National Festival Chorus, Seth Clark, conductor; the Buffalo Rubinstein Chorus, John Lund, conductor; the Buffalo Guido Chorus, Seth Clark, conductor; the Buffalo Orpheus and Orchestra, John Lund, conductor; the National Festival Trio, Ruth Kemper (violin), Lucelle Orell (cello), Katherine Eyman (piano); the Zoellner String Quartet. Official accompanists—Harry M. Gilbert, Francis Moore, William Reddick; assistant accompanist—Christie Williams; guest accompanists—Robert Braun, Hallett Gilbarte, Geoffrey O'Hara; organists—William Benbow, DeWitt C. Garretson, John F. Grant, Laurence Montague, James H. Shearer, Harry W. Stratton.

The opening program will commence Monday morning, October 3, at 10 o'clock.

A. Russ Patterson's Pupils Winning Recognition

A. Russ Patterson, the well known New York vocal teacher, has kept his studio open all summer owing to the demand from teachers and students from out of the city who wished to take advantage of this time of year for study with him. Mr. Patterson's pupils are gaining recognition in all parts of the country, among whom are Idelle Patterson, the popular lyric-coloratura soprano who was engaged for three programs with the symphony orchestra at Atlantic City this summer. Among her many engagements for the coming season are: soloist at the National American Music Festival at Buffalo, and the series of concerts at the Boston Athletic Club. She will give her second Carnegie Hall recital on Sunday evening, November 13.

Rose Dreeben, soprano, has been engaged to make records for the Olympic Phonograph Company and is now singing as soloist at the new Allen Theater, Montreal, Canada. Lenore Van Blerkom, soprano, was soloist for the Globe concert on July 28 and was reengaged for July 30. She was also engaged to appear as soloist with the orchestra at the Fabyan House, White Mountains, on August 28, and met with great success.

Magda Dahl, lyric soprano, was soloist for three weeks at Hanlon's Point, and one week at Wabasco Park, Ontario, Canada, with Colosanto's Concert Band. Irene Pavloska, mezzo soprano, who devoted last year to concert work, has again joined the Chicago Opera Association.

Suzanne Kenyon, lyric soprano, has been engaged as soloist for the Calvary Church, New York City. Alice Sanford Jones, soprano, has been engaged to head the vocal department of Sweet Briar College, Virginia.

Esther Hirschberg, contralto, gave a very successful recital in Warsaw, Poland, on July 23, and a program on the steamship Olympic, August 30. Edward Beckman, tenor, has been engaged as soloist for both the Salem Lutheran Church and the Bethlehem Lutheran Church, Brooklyn. J. R. Manley, bass, has been engaged by the Calvary Church, New York City.

Mr. Patterson is arranging for a series of pupils' recitals at his studio in October.

Bonucci to Tour in Europe

Arturo Bonucci, the young Italian cellist who made his New York debut last winter and later toured in concert with Geraldine Farrar, has cabled his American manager,

Jules Daiber, to shorten his coming American tour in order that he may accept engagements during October, April and May in Spain, France, Germany and Austria. His American concerts will be limited to twenty cities.

Paderewski Sells Ranch in California

According to reports in the daily papers last week, it is said that Paderewski has sold his ranch in California—at Paso Robles—for the cause of Poland's freedom. The place went under the auctioneer's hammer on September 8.

Sydney Thompson Plans Several Recitals

The American disease, Sydney Thompson, who only recently returned from conquests in London provinces, is negotiating for the presentation of her costume interpretations of ancient ballads in moving pictures with lyric sub-titles.

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Not at any time during the past month has the attendance at the theaters been considered anywhere near normal, and the past week has been certainly gloomy. It was not an unusual sight to see six or seven rows on the lower floor constituting the entire audience. In looking over the situation it would seem that it is too early for so many new productions. Certainly with the intense heat and the holiday, many of the theatrical offerings made a pathetic showing.

"Personality," at the Playhouse, sponsored by William A. Brady, closed after a single week. Last Saturday saw the end of "The Poppy God" at the Hudson, "Sonny Boy" at the Cort, and "Nobody's Money" at the Longacre. All three of these plays would have had a chance had they been presented later in the season. People are simply not sufficiently interested to spend a hot evening in the theater. "The Mimic World," the new production for the Promenade Theater on the Century Roof, has only met with fair success and also closed on Saturday night.

Of the recent openings, "Get Together," at the Hippodrome, is one of the big theatrical drawing cards. The performance is not only considered excellent, but also the Crow with "The Three Bobs" is competing for the stellar role, and it looks as if she would win. Last week also brought two revivals, "The Merry Widow" at the Knickerbocker, and "The Easiest Way," Mr. Belasco's first offering of the season. As a usual thing, revivals are dangerous propositions and more often turn out to be failures, but these two have started off with a great rush and undoubtedly will have capacity audiences during their short stay. Both shows are limited to eight weeks' engagement.

William Faversham opened last week (Monday) in "The Silver Fox" at the Maxine Elliott and seems to have made a splendid impression. The much advertised "Blue Beard's Eighth Wife" is postponed until later in the month. Among the older attractions "Sally" and "The First Year" remain with capacity audiences. Among the new comedies, "Dulcy" and "Six Cylinder Love" appear to be the most popular so far.

"THE EASIEST WAY."

David Belasco began his season with a revival of "The Easiest Way." New plays come and go, mostly go, but this masterpiece of Eugene Walter continues to be ranked as a great American drama. To one having witnessed it for the first time, it is easy to recall a dozen or more plays during recent years that have tried to imitate "The Easiest Way," both in subject matter and construction, and it is quite apparent that their efforts lack sincerity or new inspiration on an old subject. It is now simple to recognize why they failed to satisfy or be convincing.

Mr. Belasco intends to let New York enjoy the old favorite for eight weeks, and from the way the public is trying to get in the Lyceum Theater one would think the season not half long enough.

Frances Starr and Joseph Kilgour play their original roles, and certainly Miss Starr has never had such an opportunity, nor has her personal success been as great during these past twelve years since she first appeared in the part.

It is also interesting to observe the effect of the "unhappy ending," and what must the reaction be on those who insist that our American audiences must have a happy though incongruous dénouement? However, "The Easiest Way" will continue to be in the list of our great plays, despite its immorality (echoes of the past!) and tragedy. Thanks to Mr. Belasco for reviving a play that is so truly great.

What a vile habit New York has—this coming in late to a performance! On the second night, the first act was almost over before the shuffling and scraping down the aisles ceased.

"THE ELTON CASE."

Now here is something different! Every once in a while the newspapers will burst forth with a big murder story. The entire country is excited over "who's done it," and oftentimes the mystery is never solved. But in "The Elton Case," just like Sherlock Holmes' stories, it begins and ends, and all of the details are worked out for you. Those of a curious and morbid mind will find full satisfaction in

the new play George Broadhurst offered last Saturday night at the Playhouse.

What a man, this Robert Elton! Charming dinner guest and bridge partner, who slides in and out of apparent decent society, casting his evil eye on all of the lovely ladies, and through the lure of his magic degeneracy compels them to accept his latchkey with the command, "At midnight, I will expect you." As time goes on the fair one discovers that she has lost favor, and simultaneously the lock on his door is changed, and a new set of keys have been issued to the next victim.

How thoughtful on the part of Mr. Elton, that he should be so conscientious in providing that none of his visitors should meet. But he had gathered quite an intimate calling list, with a considerable quantity of available—as per a little address book—so the inevitable happens. Jealous discard, trapped victim, woman partner in crooked bridge, irate fiancée, and at midnight Mr. Elton is shot before your eyes! Ghastly, horrible! And thus ends the tale of "The Elton Case."

Chrystal Herne plays the part of Marjorie Ramsey, the society girl who gambles for big stakes and loses at bridge to Robert Elton (Byron Beasley) in hopes of winning ten thousand dollars to help her "kid" brother who has gotten into quite a mess. Miss Herne is very tragic and acts as if she were before the camera registering and emphasizing her plight. Her voice is tragic, too. It vibrates, and from the tremolo one senses something terrible is about to happen.

Jetta Gaudal, as Madam Cecile Florent, is very charming and especially in the last act. Her part is small but she dominates the scene. Byron Beasley certainly makes Elton a suave, despicable character, just as he should be. There is a large cast and all of the characters are very well taken care of.

This is no play for school boys and girls and there are many grown-ups who will think it rather sordid.

"TWO BLOCKS AWAY."

Aaron Hoffman has not written a second "Welcome, Stranger," but with his great faculty of fashioning a play that will appeal to a vast majority of pleasure seekers, he has constructed this newest offering along his usual lines, always making a happy turn and twist in the dialogue that brings laughter and tears. He has created for Barney Bernard a character that is both appealing and sympathetic, and after all, Nate Pommerantz is true to the type.

"Two Blocks Away" was never intended to be played by anyone other than Mr. Bernard. In itself it is not made of the stuff that great plays are. When Mr. Bernard is on the stage it moves along nicely, and drags horribly when he goes off for a few moments. The center of the stage (literally), and action, is his.

The story is simple enough—Nate Pommerantz, an old shoe-cobbler on the east side, suddenly inherits a fortune. He moves two blocks away to associate with men and affairs more becoming a man of his wealth. With affluence comes jealousy, snobbish ideas and conceit. But the true Nate, big hearted, loyal, wins out, and a complete renunciation takes place. And, by the way, the scene before the mirror where Orange, as Nate renamed himself, and the old Pommerantz fight for supremacy in his consciousness, is the best bit of acting the writer has ever seen Mr. Bernard do. And if the play is soon forgotten this emotional bit will remain as a vivid moment in the great maelstrom of the season's events. There are many of the current plays that cannot be recommended as highly as "Two Blocks Away" at the George M. Cohan Theater.

"MUSIC BOX REVUE."

Irving Berlin, himself, will head the list of stars Sam Harris is collecting for Berlin's "Music Box Revue," which will open at their new theater later in the season. There will be no attraction for the fall that promises so much in the way of real fun as the premiere at the new theater, the Music Box. It will be novel to have Berlin in the cast, as he rarely makes a stage appearance.

WINTER GARDEN TO HOUSE SHUBERT VAUDEVILLE.

The Winter Garden is to be the headquarters for Shubert vaudeville. It was first planned to use the new Im-

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"DON JUAN"

with LOU TELLEGEN

MATINEES THURSDAY AND SATURDAY

perial Theater, Fifty-ninth street and Seventh avenue, but now Al Jolson and his musical revue will go there instead. It was a very happy move on the part of the Shuberts, for the Winter Garden is one of the best known theaters in the world and certainly of sufficient importance to give Shubert's vaudeville the desired sendoff. The present Winter Garden attraction, "The Whirl of New York," will close on September 17, and one week later the big event will take place. The Imperial is finished and said to be the handsomest of all Shubert theaters.

"THE BLUE LAGOON."

The famous romance of the South Seas, "The Blue Lagoon," by H. De Vere Stacpool, and dramatized for our stage by MacOwan and Mann, was offered Wednesday evening at the Astor Theater by the Shuberts.

NOTES.

Two very wise changes were made last week by the Shuberts. "March Hares," a very brilliant comedy that opened at the Bijou several weeks ago, was transferred to the Punch and Judy Theater for an indefinite stay. Just as soon as sophisticated New Yorkers return from their various summer estates this comedy undoubtedly will prove that it is clever and can make a successful stay of it. "The Detour," which opened at the Astor, has been moved to the Bijou. This also ranks among the best of the season's offerings.

At the Motion Picture Theaters

"CAMILLE."

There was a private showing of Nazimova's new film production of "Camille," the familiar story by Alexandre Dumas, fils, at the Ritz-Carlton Hotel, Wednesday evening, September 7. The ballroom was comfortably filled with a distinguished audience, which included the famous Russian herself and her leading man, Rudolph Valentino. The latter, who made his introductory bow as a film star with the production of "The Four Horsemen of the Apocalypse," does some equally fine work in this later film. There was an excellent orchestra, which gave a program made up

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in the main of extracts from "La Traviata." Since there were no programs, the conductor and his men cannot be given that personal credit which is their just due. It is understood that the picture will be shown at the Capitol the last week of the month.

A POWER BEHIND THE THRONE.

A good organization generally implies that the director-general is wise in selecting his staff. In this, it must be admitted that S. L. Rothafel, who has charge of the presentation at the Capitol Theater, not only is a master showman himself and knows the psychology of audiences, but also is a good judge of men and has collected about him a staff of musicians that it would be very hard to



WILLIAM AXT,

associate conductor of the Capitol Theater orchestra.

replace. Among the most important of the Capitol force is William Axt, who is not only assistant conductor to Erno Rapee but also has entire charge and supervises all detail work for the ensemble. It is also one of his duties to preside over the public auditions that are held every Tuesday morning at the Capitol Theater.

Mr. Axt received his education at the National Conservatory of Music, this city, studying piano with Adele Margulies, and harmony with Rubin Goldmark and Charles Heinroth. Later he went abroad studying with Xaver Scharwenka and Dr. Paul Ertel in Berlin. After several months of study, he returned to this country and continued work on composition with Rafael Joseffy and Rubin Goldmark.

Like a great many of our younger conductors, Axt has had considerable experience right here in New York City and vicinity. He was assistant conductor at the Philadelphia Opera House under Oscar Hammerstein. When Emma Trentini sang in "Naughty Marietta," Mr. Axt was the conductor for the three years that the operetta played. The following season he was the conductor for Alice Nielsen in "Kitty Darlin'." He then became conductor for Morris Gest for the two big spectacular shows—"Chu Chin Chow," and later "Aphrodite."

When the Capitol Theater opened two years ago the policy called for excerpts from grand opera. Mr. Axt was very active in getting out these numbers. Since Mr. Rothafel has taken charge, he has had all of the coaching and training in the preparation of the vocal numbers presented at the Capitol.

One of the greatest tasks that confronts Mr. Axt is when he is given a moment's notice to compose original themes to suit some special requirement for a presentation. Another is in selecting material for the Capitol ensemble, from the hundreds of applicants that come to the theater every Tuesday morning. It is not until Mr. Axt has passed on the voices and recommended them, that Mr. Rothafel hears the singers. He not only feels that it is a responsibility but he certainly has a tedious two hours'

work. As was stated once before, after doing many hundreds of things Erno Rapee, his director, and himself think nothing of having to work until the small hours of the morning.

THE CAPITOL.

It was good to be greeted by the Capitol Grand Orchestra, albeit the personnel was different, after an absence of several weeks. The Capitol was the only one of the moving picture houses along Broadway to achieve this object, and this distinction is due to the indefatigable efforts of Erno Rapee, conductor. The musicians were recruited from the ranks of the Federation musicians and with less than a week of rehearsals gave performances which were marked with finesse and excellent ensemble. The program opened with the "Ballet Egyptien" of Luigini, with Virginia Futrelle as the Queen, Frank as the King, Mlle. Gambarelli as the Princess, and Alexander Oumansky as the Prince. Doris Niles, Thalia Zanou, Emily John, Barbara Kitson, Eugenia Repelski, Dolores Longtin, Blanche O'Donohoe, Helen Blaine, with the Capitol ballet corps, also aided in making this a number which scenically as well as from the terpsichorean standpoint proved unusually fine. Fanny Rezia sang the "Jewel Song" from "Faust," with appropriate dramatic action, costume, settings, the audience manifesting its appreciation enthusiastically. Tom Moore, in "Beating the Game," was the cinema feature, and as a prelude Thomas J. Dowd as Jimmy Valentine prowled about a darkened stage with the aid of a flashlight, the while the Capitol Mixed Quartet (Elizabeth Ayres, Louise Scheerer, Peter Harrower, Alva Bombarger) sang the formerly popular number with that title. The "Cortigiani" aria from "Rigoletto" was sung by Erik Bye in costume and the organ solo played by Melchiorre Mauro-Cottone completed the musical portion of the program.

THE RIVOLI.

It is always a pleasure to report progress, and when progress is so marked as that of the Rivoli Chorus during the past few weeks, it is deserving of special praise. Selections from "Martha" (von Flotow) enlisted the aid not only of the chorus but also of Francesca Cuce, soprano; Ocy Shoff, mezzo soprano; Beatrice Pacome, mezzo soprano; Jane Eller, contralto; Fred Jagel, tenor, and Fausto Bozzi, baritone, as well. The scene was remarkably well done, both in ensemble and solo work. Vera Myers and Paul Osgood gave the Pavlova gavotte to the accompaniment of Carlo Enciso, tenor, and the women's chorus which gave the familiar "Glow Worm" of Paul Lincke. The dance was a remarkably good imitation of the original. Edoardo Albano, baritone, sang the "O Monumento" from Ponchielli's "La Gioconda." The feature was Ethel Clayton in "Beyond," and the remainder of the program included a Century comedy featuring Brownie, the wonder dog, a Kinetograph review entitled "Bridges of New York," and the regular Rivoli Pictorial.

THE STRAND.

There was a well rounded program given at the Strand last week, when "Serenade," with Miriam Cooper and George Walsh in the leading roles, was the feature. The musical program which accompanied this work was especially realistic in that the major portion of it was contributed by an orchestra of picked strings. The vocal prologue was sung by Judson House, tenor, who sang a characteristic serenade with aplomb and made a romantic figure in his Spanish costume. An excellent Prizma scenic entitled "Marimba Land" and showing some of the beautiful views and quaint customs of the people of Guatemala was accompanied by the Imperial Marimba Band. Clarence Fuhrman gave some excellent piano solos, and Estelle Carey, soprano, gave Denza's "May Morning." Miss Carey appeared to be suffering from a cold, but nevertheless sang her number in a manner which was entirely to her credit. Henri Scott, baritone, formerly with the Chicago Opera Association, gave Oley Speaks' "On the Road to Mandalay" to the audible delight of his audience. Needless to say, his singing was thoroughly enjoyed. The regular organ solo completed the musical numbers on the program.

THE RIALTO.

Douglas MacLean, in "Passing Thru," was the headliner at the Rialto Theater last week, and also worthy of featuring was the prologue in which Carl Rollins, baritone, and the Rialto Male Chorus pleased mightily in Molloy's "Love's Old Sweet Song" and "So Long, Mary," by George M. Cohan. Another Mary on the program was surmamed

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Berne, and her singing of Benedict's "The Wren" served to show a pleasing soprano voice to advantage. Willy Stahl, violinist, gave the rondo capriccio of Saint-Saens with his accustomed artistry, and Grace Eastman danced to the music of Drigo's "Valse Bluettes," the arrangement having been made by Paul Osgood. A Charlie Chaplin revival, the regular Rialto Magazine, and a remarkably interesting nature picture entitled "Netting the Leopard," a Major Jack Allen Wild Animal Picture, completed the bill.

MAY JOHNSON.

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WHERE THEY ARE TO BE

Beale, Kitty:
Lexington, Ky., October 10.
Boeca-Fusco, Francesco:
Bangor, Me., October 7.
Portland, Me., October 11.
Campbell-McInnes, J.:
Ridgewood, N. J., October 12.
Chapman, William R.:
Bangor, Me., October 6-8.
Portland, Me., October 10-12.
Coffin, Nelson P.:
Worcester, Mass., October 3-7.
Coxe, Calvin:
Yankton, S. D., September 23.
Crosby, Phoebe:
Bangor, Me., October 7.
Portland, Me., October 11.
Curtis, Vera:
Ridgewood, N. J., October 12.
Ellerman, Amy:
Yankton, S. D., September 23.
Fonariova, Genia:
Bangor, Me., October 7-8.
Portland, Me., October 11-12.
Galagher, Charles E.:
Worcester, Mass., October 5.
Guarneri, Fernando:
Bangor, Me., October 6-7.
Portland, Me., October 10-11.

Hart, Charles:
Lexington, Ky., October 19.
Hempel, Frieda:
Liverpool, England, October 11.
Hill, Ernest J.:
Bangor, Me., October 7.
Portland, Me., October 11.
House, Judson:
Worcester, Mass., October 6.
Howell, Dicie:
Raleigh, N. C., October 13.
Superior, Wis., October 24.
St. Paul, Minn., October 26.
Kerns, Grace:
Worcester, Mass., October 6.
Land, Harold:
Worcester, Mass., October 6.
Liebling, Estelle:
Worcester, Mass., October 5-6.
Marchetti, Attilio:
Bangor, Me., October 8.
Portland, Me., October 12.
Marshall, Charles:
Bangor, Me., October 8.
Portland, Me., October 12.
Martinelli, Giovanni:
Lexington, Ky., October 10.
Meader, George:
Worcester, Mass., October 5.

Middleton, Arthur:
Worcester, Mass., October 6-7.
Moneriff, Alice:
Ridgewood, N. J., October 12.
New York Trio:
Bangor, Me., October 7.
Portland, Me., October 11.
Patton, Fred:
Worcester, Mass., October 5-6.
Price, James:
Ridgewood, N. J., October 12.
Ponselle, Rosa:
Bangor, Me., October 6.
Worcester, Mass., October 7.
Portland, Me., October 10.
Pollain, Rene:
Worcester, Mass., October 3-7.
Schillig, Ottilie:
Worcester, Mass., October 6-7.
Scotney, Evelyn:
Lexington, Ky., October 19.
Sokoloff, Igor:
Lexington, Ky., October 19.
Sousa's Band:
Lexington, Ky., October 25.
White, Roderick:
Chicago, Ill., October 7.
Yorke, Helen:
Bangor, Me., October 8.
Portland, Me., October 12.

ACROSS THE COUNTRY

Asheville, N. C., August 25, 1921.—Evelyn Jackson, state director for Georgia of juvenile music clubs, and also director of the southeastern district National Federation of Music Clubs, is in this city for the purpose of organizing a junior music club here. After leaving Asheville Miss Jackson will go to Greensboro, N. C., to have a conference with Mrs. Norman Wills, state president of the North Carolina Federation of Music Clubs.

An imposing galaxy of stars from the musical firmament will be brought here during the coming season by Alva H. Lowe, Asheville teacher-impresario. Among the artists that will be featured in his all-star course are Giovanni Martinelli, tenor; Nina Morgana, soprano, and Leopold Godowsky, pianist. Mr. Lowe will shortly reopen his studios for the winter and already he has a long waiting list of prospective pupils.

Charles Colin Mackay is a recent newcomer among the musical professionals of Asheville. He is a former instructor in the Milan Conservatory of New York and has opened studios here for the acceptance of advanced pupils in piano.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Green Bay, Wis., September 1, 1921.—Among the additions to the faculty of the Larsen Conservatory of Music is Edouard Dufresne, who will take charge of the vocal department. Mr. Dufresne is a member of the faculty of the Chicago Musical College, and will divide his activities between Green Bay and Chicago. After satisfactorily completing the course, students may be granted a certificate or diploma from the following departments: Violin, piano, voice, cello, organ, harmony and composition, band, and orchestral instruments.

Holdrege, Neb., August 25, 1921.—The dedication of the new organ at the Methodist Episcopal Church took place on the evening of Wednesday, August 17. An interesting program was furnished by Clarence Eddy and several of the numbers were dedicated to him.

Jacksonville, Fla., September 4, 1921.—Bertha M. Foster, for twelve years organist and choir master of the Jewish Temple, is resigning this position. During her service she has done much to raise the music to a high standard. There is a quartet choir, and much attention is paid to the music there. Miss Foster has given many recitals at the Temple and last season conducted a series of Sunday twilight concerts during the tourist season. She is resigning to go to Miami, where she will open the Miami Conservatory the middle of October.

Lexington, Ky., September 1, 1921.—The fourth annual artist concert series, under the auspices of the Lexington College of Music, will be held in the Woodland Auditorium, October 10, October 19, November 7, February 17, and March 20. The first program will be presented by Giovanni Martinelli, tenor of the Metropolitan Opera Company, assisted by Kitty Beale, coloratura soprano, and a pianist, whose name has not yet been announced. Evelyn Scotney, Titta Ruffo, Harold Bauer, and Fritz Kreisler are among the other artists who will appear in this splendid series. Extra concerts held under the same auspices will bring Sousa and his band, the Cincinnati Symphony Orchestra, and Alberto Salvi, harpist.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Pittsfield, Mass.—(See letter on another page.)

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Rosa Linde Dies

Rosa Linde, well known a generation ago as a contralto, died on Saturday, September 3, at the home of her daughter and son-in-law, Mrs. and the Rev. John Mitchell Harper, at Gladstone, N. J., where funeral services were held on September 5.

Mme. Linde was born in Chicago fifty-eight years ago, but began her career in New York at the Mount Morris Baptist Church, also singing for many years at Dr. Parkhurst's Church on Madison avenue. She toured the South as co-star with Lillian Nordica, with the late G. Taglia-petra, and other well known artists, appearing at one time under the Gilmore Concert Direction in New York. The singer was the widow of Frank P. Wright, well known steel man.

Martino Pupil to Sing in "Pagliacci"

Irene Welsh, coloratura soprano, a pupil of Alfredo Martino, will sing Nedda in "Pagliacci" at the Brooklyn Academy of Music on Saturday evening, September 17.



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DEAR SIR:-

You are certainly to be congratulated on your splendid achievement in the production of the Autopiano, which I consider one of the finest players I have ever played.

It is so exquisitely beautiful in tone and expression, so unquestionably superior, that I can readily understand why the Autopiano leads in the player piano world.

Sincerely,

Paul Althouse



THE AUTOPIANO COMPANY

PAUL BROWN KLUGH, President

On-the-Hudson at 51st Street

New York

